

Saturday 26 November 2016

Amateur Photographer

Gift guide

68 Xmas photo gifts for every budget



Year-end camera bargains



Great deals from top makers, lenses **under £100** and more

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NEW SERIES

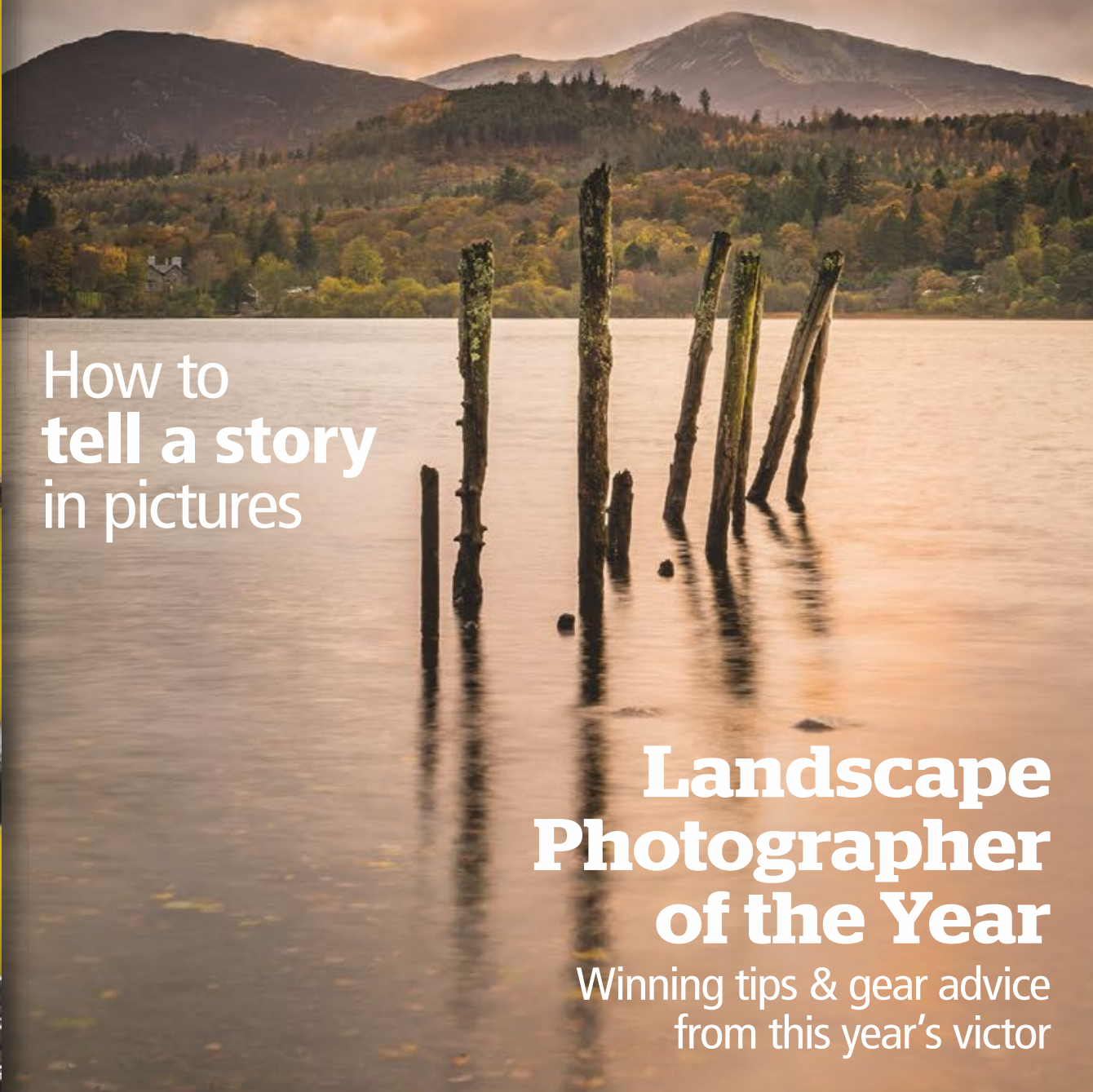
Customise your camera

Get set up for the way **you** shoot and discover time savers and power secrets

How to **tell a story** in pictures

Landscape Photographer of the Year

Winning tips & gear advice from this year's victor



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Image: Jo Bradford from 'A Love Letter to Dartmoor in 365 Photos'

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What's the first thing you do after you've unpacked a new camera and attached the strap? A lot of photographers treat the camera as they would

a TV, tending to turn it on and forget about how it works once they're happy it can do the essentials. However, they're missing a trick. Modern cameras are highly customisable, and it's not just about basic stuff like turning off the focusing beep – you can exert a lot of control over exposure, shooting and

image-review options, fine-tuning the camera so it's an even more powerful tool. The options can be bewildering, though, so if you're worried about accidentally fouling things up, check out our new series on camera customisation on pages 28-30. We guarantee it will get you working faster and smarter.

Oh, you may have noticed that Christmas is fast approaching, so don't miss our guide to affordable but indispensable photo gifts, including accessories, cameras and lenses, on pages 44-53. **Geoff Harris, deputy editor**

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ONLINE PICTURE OF THE WEEK



© WILLIAM THOO

Rain and Sea by William Thoo

Sony Alpha 7R, 1/60sec at f/3.5, ISO 50

This image was uploaded to our Flickr page and was taken by William Thoo, one of our readers in Australia. While this image may have been taken on the other side of the world, it's a fine example of what's to come in the UK. As the weather takes a turn towards the sullen, now is the time to get out there with your camera and create images of real atmosphere and drama.

'A storm sweeps in from the ocean at Mona Vale, New South Wales, Australia, creating veils of rain and a moody atmosphere,' says William. 'I took this handheld while balancing an umbrella. Not exactly textbook capture techniques, but the conditions were changing quickly! The tones and colours were adjusted in Photoshop to recreate the ambience of the rainy morning.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Going underwater

Fantasea has announced that its FRX100 IV underwater housing is fully compatible with the new Sony RX100 V, released only a few weeks ago. The housing, which comes with a full accessory range including wideangle and macro lenses, filters and lighting options, has a suggested retail price of \$400. Visit www.fantasea.com.



Flexible battery technology

Panasonic has developed a flexible Lithium-ion battery that can withstand bending with no apparent loss of function. Only 0.55mm thick, the rechargeable battery appears to be aimed at smartcards and wearables, but with the potential for use in other technology.



Introducing the Leica TL

Leica Camera has unveiled the TL, a new camera that builds on the Leica T system that was first launched in 2014. New developments include the doubling of internal memory to 32GB, improved autofocus and optimised compatibility with lenses from other Leica ranges. A new Leica TL app will also be available for Android for the first time, as well as iOS. Available mid-November, priced £1,450.



Off-road backpacks from Lowepro

The Lowepro Flipside Trek is available in 250, 350 and 450 AW sizes. The range promises quick access for shooting on the go, padded pockets and a built-in All Weather cover that functions as an extra layer of protection. www.lowepro.co.uk.



Affinity Photo for Windows

Affinity Photo, which is a popular alternative to Photoshop for Macs, has now launched for Windows OS devices as a free public beta test. Launched for Mac users in 2015, the original trial version was downloaded more than 200,000 times before a full launch at a one-time cost of \$50. The software will also apparently be optimised for use with Microsoft's newly announced Surface Studio. Visit affinity.serif.com.



© NATIONAL GEOGRAPHIC

WEEKEND PROJECT

Celebrate decay

We are so obsessed with perfection that sometimes we fail to notice that there is intense beauty in decay. Crumbling buildings, rusty metal, decomposing flowers and trees - they all make fascinating subjects. Decomposition is an essential part of the natural world, breaking down organic matter and enriching the soil in preparation for new life. If large numbers of plants and animals were somehow prevented from decomposing, the reduction in nutrients would be damaging to our environment. If we stop thinking of the process of decay as negative, we can see it as a thing worth celebrating. This is the perfect time of year to seek out slowly decaying plants, weather-worn surfaces and rain-soaked timbers. After all, beauty is in the eye of the beholder.

1 Decomposing trees attract many species of insect and are also great supporters of fungi and lichens. To capture this miniature world it's handy to have a macro lens. Wideangles can also be good for including any surroundings.

2 Large sheets of rotting wood, rusty metal and so on make excellent backdrops for still-life projects. Find a subject whose texture and/or colour creates contrast with the surface and spend some time experimenting.

BIG picture

Tour 125 years of the United States through vintage images

◀ There are some areas of America that carry an almost mythic quality. Ansel Adams understood this. As a result, we now have a body of incredible work, the influence of which is felt to this day. Of similar pre-eminent influence is *National Geographic*, which has produced some of the most incredible photographic images, including many that were taken in the US. A new volume by Taschen, called *The United States of America with National Geographic*, is a great example of the imagery that has graced the publication's pages. Some of the colour-saturated vintage images are truly astonishing, such as this one showing a National Parks Service guide addressing visitors in Kentucky's Mammoth Cave, the world's longest cave system at 390 miles of known passageway. The large-format book is available now and priced at £250.

Words & numbers

I walk. I look.
I see. I stop.
I photograph

Leon Levinstein
US photographer, 1910-1988

25

The number of years Sir Elton John has been building his photographic collection

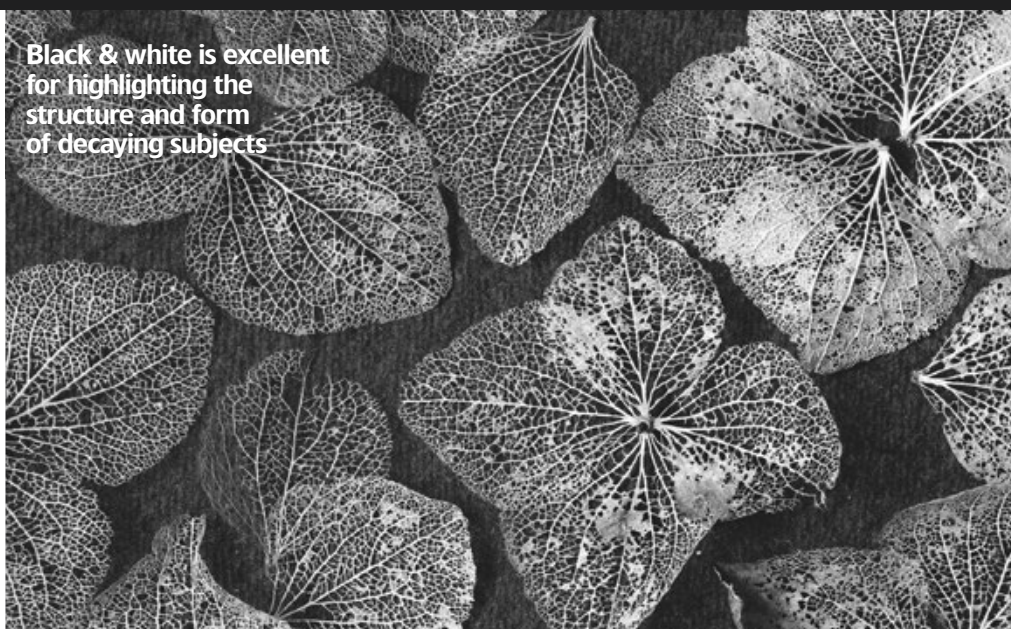
SOURCE: WWW.THEGARDIAN.COM



3 Convert your images of decay into black & white. Reducing everything to the bare bones is excellent for highlighting structure and form. Try Silver Efex Pro (visit www.google.com/nikcollection).

4 If you want to emphasise the interesting texture of peeling paint, rotting wood or rusty metal, then try to shoot when the sun is low in the sky, as this will side-light your subject.

Black & white is excellent for highlighting the structure and form of decaying subjects



© TRACY CALDER



The D5600 promises new touchscreen functionality and a built-in intervalometer

Nikon D5600 DSLR includes SnapBridge

 NIKON has announced the D5600, a DSLR for advanced beginners and enthusiast photographers. It's essentially an update to last year's D5500, with the addition of the latest version of Nikon's SnapBridge smartphone connectivity. This includes an 'always on' Bluetooth LE connection, which allows every image taken to be transferred automatically to a smart device. The Wi-Fi connection can also be used to control the camera

remotely using a tablet or phone.

According to Nikon, it is aiming the D5600 at interested photographers looking to upgrade from using their smartphones and embrace more advanced forms of photography, and hope the ease of sharing that SnapBridge brings will be a significant draw.

Other updates in the Nikon D5600 include a built-in intervalometer for timelapse shooting, adapted from Nikon's

higher-end DSLRs, and a couple of new touchscreen functions. Aside from the previous touch-focus function, users can now engage auto ISO using a touch button during viewfinder shooting, while a frame-advance bar previously seen on the high-end D500 and D5 allows for quicker browsing through images in playback.

Aside from this, the D5600 mostly inherits the D5500's core feature set, including its predecessor's 24.2-million-pixel DX-format image sensor with an ISO range of 100 to 25,600, and an extended ISO sensitivity of 6,400 in night landscape mode for low-light shots. It also retains the D5500's 39-point autofocus system, continuous shooting speed of up to 5fps and a fully articulating 3.2in touchscreen.

Without its battery, the camera weighs approximately 414g and is, fairly predictably, compatible with a wide range of Nikkor lenses and Nikon Speedlight flashguns – as well as Nikon's ME-1 and ME-W1 microphone systems, when shooting video footage.

The D5600 will cost £799.99 in a kit with the AF-P DX Nikkor 18-55mm f/3.5-5.6G VR zoom lens, or £989.99 with the AF-S DX Nikkor 18-140mm f/3.5-5.6G ED VR lens. The camera is on sale from 24 November.

The Nikon D5600 inherits much of the D5500's specification



GoPro Karma drone recall

 GOPRO has issued a recall notice on all its Karma drones, after multiple reports have appeared of them losing power mid-flight and plummeting to earth for unknown reasons. The action-cam company has stressed that there has been no property or personal damage caused by incidents so far, although in the weeks since the release of the drone a number of videos have appeared on the internet of power failures featuring some rather near misses.

While it has not yet been established what the problem with the Karma is, GoPro has said it intends to resume sales once appropriate fixes are made.

Drones are one of the photography world's fastest-growing markets. Announced at Photokina this year, the Karma was GoPro's first drone, and no doubt intended to be a contender against current market leader DJI.



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Albert shot this with a Sony Alpha 7R II and a Sony FE 70-200mm f/2.8 G Master lens



© ALBERT DROS

Brightest moon in 70 years

 THE EVENING of 14 November saw the biggest and brightest full moon since 1948 lighting the night skies of the UK. It's the second in a trio of impressive full moons expected this winter, with a final spectacular lunar show on 13 December.

Commonly referred to as 'supermoons', these unusually bright and large full moons are caused when the moon passes by


the Earth at its closest point during its monthly orbit, and usually occur every couple of years. A normal supermoon can appear up to 7% bigger and 30% brighter than an average full moon. On top of that, due to the proximity of the earth to the sun in the winter months drawing the moon closer, the supermoon will appear even bigger.

In fact, according to

astronomers, we won't see a supermoon come this close to the earth again until 2034 – and there won't be any at all in 2017. So, 13 December will be the last opportunity in a while for budding astrophotographers to try their hand at some particularly impressive lunar photography.

Professional astrophotographer Albert Dros was out and about shooting the year's first supermoon on 16 October and shared with us an image he managed to capture (see above).

Last call for Forces Mutual competition

 THERE are only a few days left to enter the Forces Mutual Genuine Moments competition, to be judged by a panel including AP Editor Nigel Atherton.

The contest invites members of the wider Armed Forces family to submit photographs of everyday service life for a chance to win nearly £4,000 in prizes. It is designed to challenge the image of the military that the public are used to – with fewer parades and combat boots, and more insights into the lives of the people of the Armed Forces.

Former military photographer and fellow judge Mike Laird told us: 'Being able to represent a moment in a photograph is an art. We can all learn from studying the photos others take and consider how we might have captured the same moment.'

Genuine Moments is accepting entries until 30 November. Visit www.forcesmutual.org/photo to learn more.



© FORCES MUTUAL

The competition is seeking images showing unusual views of Army life

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



LONDON

© JOE McNALLY

Joe McNally

A chance to see world-renowned photographer Joe McNally talk about his long and varied career, spanning more than 30 years. McNally has been a contributor to *National Geographic*, a staff member at *Life Magazine* and a contract photographer.

1 December, www.rps.org/events



MANCHESTER

© COLIN JARVIS

Architectural workshop

Colin Jarvis is offering a workshop to help you capture the stunning architecture found throughout Manchester. The workshops run most Sundays – email Colin for further details.

4 December, www.colinjarvis.co.uk/#blog



NORTH YORKSHIRE

© CHARLES CRAMER

A Tribute to Ansel Adams

One hundred years on from Ansel Adams' first visit to Yosemite National Park, the Joe Cornish Gallery in Northallerton is presenting work from Adams' assistant Charles Cramer, Joe Cornish and David Chalmers.

Until 24 December, www.joecornishgallery.co.uk

WEST SUSSEX



© RICHARD ELLIS

Coastal exploration

Book early for this course that will teach you how to make the most of shooting on beaches, harbours and piers. The day will start at Shoreham harbour, West Sussex, and will finish on Brighton beach with the opportunity to photograph the West Pier at sunset. Only eight spaces are available.

4 December, www.rps.org/events

Surrealism and Photography

A new exhibition of nearly 50 works at Atlas Gallery will explore surrealism. The *Psychic Lens: Surrealism and the camera*, will include vintage images by well-known figures such as Man Ray, alongside rarely seen works by artists such as Václav Zykmand.

Until 28 January, www.atlasgallery.com



LONDON

© CESAR DOMELA



Viewpoint Oliver Atwell

Rather than adding to a work, can artist statements do the opposite? Are images now supplementary to the photographer's words?

Something that's been on my mind recently is the idea of artist statements. These are those little pieces of information that arrive with a photographer's project. Anyone who's been through three years of a photography degree will know what I'm talking about. You spend your final year sweating over a collection of images that form a whole project, and then your tutors ask you to sum up the 'meaning' of your work. Generally, they consist of the photographer 'questioning', 'challenging' and, more often than not, telling the viewer how they should feel when they look at the work. Basically, photographers are expected to tell you what a work is about because you're just not smart enough.

However, it really shouldn't be this way. I had the great fortune to meet one of my heroes a little while back. His name is WM Hunt and he's an eminent collector of photography. He told me in no uncertain terms that he couldn't care less what you think your work is about. The fact is, it doesn't matter. He will see the work how he wants to see it.

I know you shouldn't talk about Roland Barthes past your college graduation, but I have to ascribe to his idea of the death of the author. An artist produces a work. He or she puts it out into the world. A whole range of different individuals from diverse backgrounds see that work. All of them bring their own interpretations to

the work because no two views of the world are the same. When an artist intrudes on that, art and photography lose the ambiguity that makes art what it is.

On another level, when we have to read through these artist statements that explain all the meaning away, the great risk is that the images become supplementary material to the text. So what do we need the images for? Perhaps even consider that sometimes captions and artist statements can be used to prop up weak pictures. An interesting story doesn't guarantee an interesting set of images. Captions, if present, must serve only to emphasise, not contextualise.

There's a lovely quote that I've mentioned in AP before from the Bavarian filmmaker Werner Herzog: 'When I present an audience with a new film I hope they bring only their hearts and minds, plus a little sympathy. I ask for no more than that. Film isn't the art of scholars but of illiterates. It should be looked at straight on, without any fabricated ideas.' Replace the word 'film' with 'photography' and you get the idea. An audience's mind should be unsullied by artist statements when viewing a work. I'm not dismissing photography theory. I just think audiences must first be given a chance to form their own opinions.

Oliver Atwell is the senior features writer at *Amateur Photographer*

viewer juxtapose mimesis challenge tension discourse ephemeral meditation deconstructionism identify empirical synthesis tension conceptual synthesis question viewer formalism identify challenge appropriation hegemony empirical question viewer

People should be free to bring their own meaning to a photograph without being directed

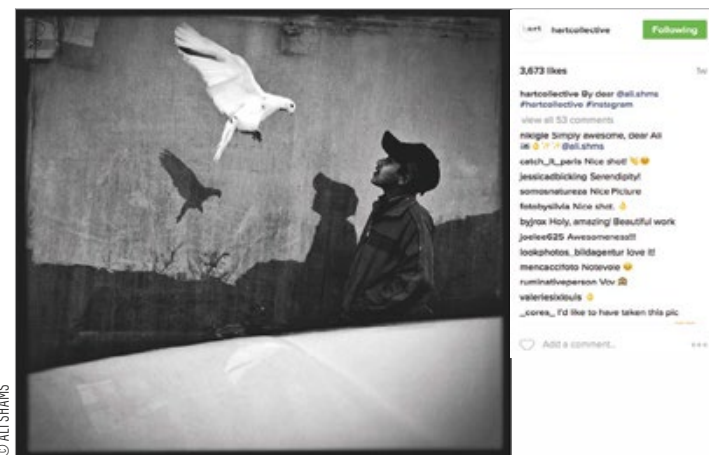
Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Instagram



Ali Shams @ali.shms

If you want to see some truly exciting examples of street photography, then head over to Instagram and take a look at the work of Iranian photographer Ali Shams. He's a brilliant photographer who shows exactly what an iPhone can do.

Follow us at @amateurphotographer magazine



Facebook



John Starkey

In this beautifully composed shot we find ourselves in the Lake District, Cumbria. It's a place that has so much to offer a photographer, as you can see. Here John has caught the light at just the right angle as it sweeps in and meets with its own reflection in the water to create an arrow shape.

Like us at www.facebook.com/amateurphotographer magazine



Flickr



Tom Jacob

Macro photography takes us into the alien world of insects that is right under our noses. This is a lovely example of the genre that utilises cool tones and ample negative space to frame the subject.

Submit your photos apmag.co/flickr



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Telling stories

Photography and video are quite different disciplines, but as wildlife photographer **Chris Weston** shows, simple filmmaking techniques can really help you tell a photographic story



Chris Weston

Chris became a professional wildlife photographer in 2001 after leaving his job in IT to follow his passion. His clients include the BBC, ITV, *The Times*, *The Sunday Times*, *The Daily Telegraph*, *The Independent*, *The Guardian* and *National Geographic*. To see more visit www.chrisweston.photography

While shooting an assignment about a year after turning professional, I had a light-bulb moment. I was in Tanzania photographing the annual wildebeest migration as it passed across the Grumeti River. It was a slow day and photographic opportunities were few and far between.

I don't know if you've ever paid attention to wildebeest, but they're not Africa's most alluring creatures. Africans often describe



ALL PICTURES © CHRIS WESTON





All pictures this page:
While photographing the
wildebeest during the annual
great migration, I was struck
by the story of movement
and used that as the central
thread for my series



‘Migration is movement. It’s the movement of animals – or people – from point A to point B’

➤ them as ‘the animal God created out of the leftover parts of other animals’. Don’t get me wrong, I like wildebeest, it’s just that they don’t do much. Their day consists of walking in a wide circle eating grass and that’s about it. And so, two days into a three-week project, I was struggling for ideas. How do you continually photograph what amounts to a large brown antelope standing in a big brown field?

And then it struck me. I started to think about migration and what it really means. Migration is movement. It’s the movement of animals – or people – from point A to point B. Movement! Movement, not wildebeest, was the real story I was there to photograph. I started to create images that captured the story of the migration, not just individually but in a series – a set of images able to stand on their own while having a collective continuity.

Moments and time

There is a skill to creating photographs that work as a series and it involves changing the way we see the world. My close friend John is a former BBC cameraman. We sometimes work together on wildlife documentary projects and have shared many evenings around dinner tables all over the world. Invariably, on those nights our conversations turn to our different approaches to what, essentially, is the same line of work – storytelling.

As a stills photographer, I see the world in moments – isolated instances in time, captured in fractions of seconds that tell a complete story in a single frame. John is shooting 24 frames per second. He doesn’t see the world in individual moments but in sequences, always ➤



Why are zebras striped black and white? Photographs must be able to stand alone and tell a complete story, such as this image revealing how zebra camouflage works. However, in a series, each image is more like a chapter in a book and must fit together like a jigsaw puzzle. It’s a different way of seeing, more akin to filmmaking.

1 The establishing shot reveals the location of our series



3 The medium shot introduces us to the subject



4 The close-up connects viewer and subject



2 The long shot places the subject in the location



Why it works

In filmmaking there is a set of standard shots, which include the establishing shot, the long shot, the medium shot, the close-up and the extreme close-up. Each shot forms a layer in the construction of the story and the idea can be borrowed in photographic storytelling. The establishing shot tells us the location, the long shot places the subject in that location, the medium shot introduces us to the character, the close-up then connects us with the character and finally the extreme close-up reveals an aspect of the character we wouldn't normally see. Together, this type of series creates a complete picture that would be difficult to convey through a single image.

5 The extreme close-up reveals something we don't normally see or pay attention to





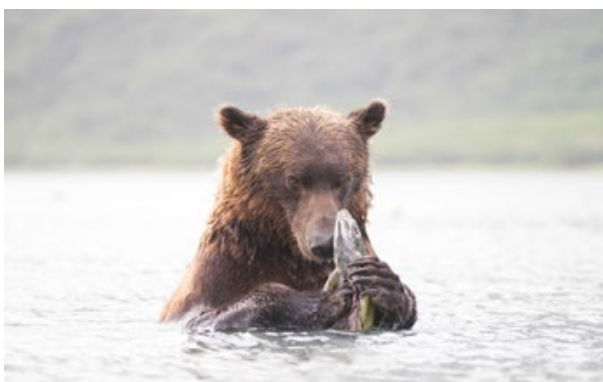
Bear snorkelling



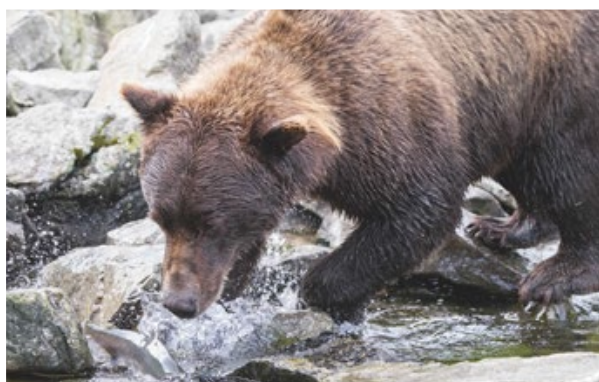
Patient bear



Bear chasing salmon



Bear scavenging



The ambush



Mother fishing with cubs

➤ thinking about how what he is currently shooting will fit with what he shot yesterday and what he's going to shoot tomorrow. For him, it's about flow.

The secret to shooting a successful photographic portfolio is combining the two parallel but different ways of seeing and thinking – moments and time.

Seeing in sequences

For me, an image series begins with a storyboard. The storyboard lays out the key elements and order of the photographs to be included in the series and it starts as a set of captions. For example, one of my favourite wildlife subjects is brown bears and I recently created a series called 'Gone Fishing' [see above], which tells the story of the many ways bears fish for salmon during the summer migration in Alaska.

To start the process, I wrote a set of simple captions describing the individual images – essentially, a shooting list – that together would reveal the whole story:

- Bear snorkelling
- Patient bear
- Bear chasing salmon
- Bear scavenging
- The ambush
- Mother fishing with cubs

You'll notice a major part of this process is that you need to know your subject. When my friend John sets out to shoot a film, he already knows the key elements of the story. Very little is left to chance – it can't be, otherwise the film would take too long and cost too much to make. In fact, the story is why the film is made at all.

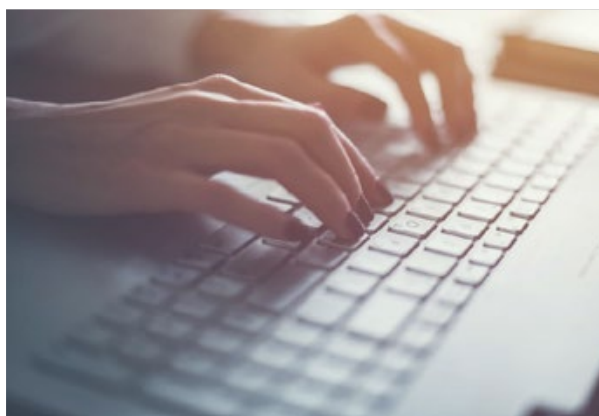
Likewise, without knowing my subject I would be unable to create a complete shooting list. For this reason, I spend two-thirds of my time learning all there is to know about a particular subject.

Whenever possible, I do this research in the field, mindfully observing the patterns of nature. Of course, field research is not always possible, in which case I watch videos and television documentaries, I read books, scour the internet and contact other people who specialise in the subject I'm interested in. From these sources, I find the compelling visual narrative and begin to build a picture in my mind of the story I want to tell. For anyone whose time in the field is restricted, modern technology has made it easier than ever to get know your subject in detail.

CREATING A SERIES IN FIVE EASY STEPS

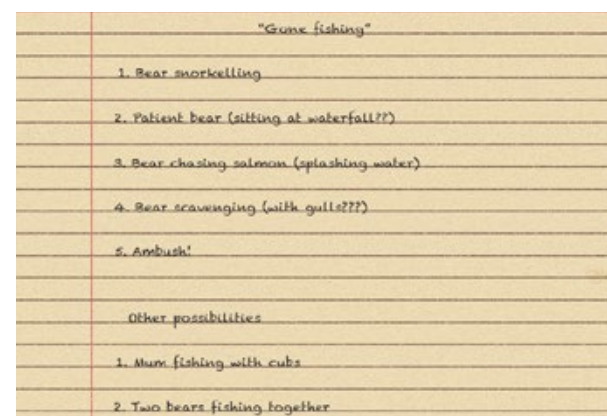
THE KEY to creating a successful image series is to plan the shoot and take pictures that follow a 'script'. Knowing in advance the story you want to tell will make capturing the individual images both easier and quicker because you will know precisely what you're looking for. It will also ensure that your series is well structured and has a life of its own, avoiding 'patchwork portfolios' – series made up of vaguely connected but unrelated images.

An effective series combines the power of an individual image with the continuity and flow of a film. Shooting a series requires you to change the way you see the world, and challenges you to think in sequences. It's a technical and artistic challenge that takes much forethought and commitment. However, you will find that making the effort and taking it step-by-step pays huge dividends in the long run.



Research your subject

Find out all there is to know about your subject. The more information you have to hand, the more effective your series is likely to be. Remember that for a series to be interesting, it has to tell a story that hasn't been told before.



Create a shooting list

From your research, it will help if you write a list of all the individual images you need to create your series. At this stage, it doesn't have to be in any particular order as that can be done later. Just make sure you've missed nothing out.

‘I find the compelling visual narrative and begin to build a picture in my mind of the story’

Visualisation

Once I have a set of captions, I add drawings to my storyboard, a technique known as visualisation. The drawings show (in very rough form, as I’m a terrible sketcher) how I imagine the image to look and it’s from this drawing that I calculate camera settings, choose which lens I want to work with, the best camera angles and compositions. Having this knowledge before I set out means I’m not relying on guesswork when it matters. It keeps me ahead of the game and ensures I’m always ready to react to unexpected events. It also means I know what equipment to carry. This may seem like a long-winded process but, like anything in life, it’s the preparation and planning you do upfront that ensures long-term success.

It’s worth noting that storyboarding doesn’t have to be a physical process. Writing captions and drawing sketches on paper is all well and good if you are sitting at a desk with time on your hands. However, that’s not always the case and many times, when I’m in the field, I simply storyboard in my mind – thinking of captions and imaging compositions on the fly. It’s a skill I have had to practise, but it has now become second nature.

Composing the sequence

For the individual frames, composition is still critical. While a cameraman may get away with the odd frame where a lion’s head is obscured by a tree, the stills photographer can’t. Each frame must tell its own part of the story – clearly



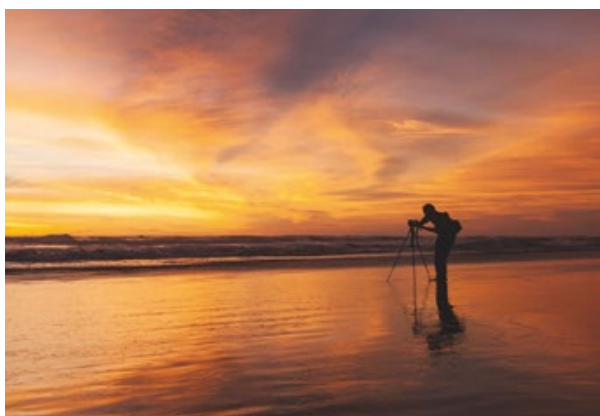
Behind the scenes

I HAD been asked to photograph a town in France for a travel magazine. For the whole of my time on location, the weather was overcast and dull. Finding little to inspire me, I wandered down to the river. There I found some brightly coloured buildings, overlooking the river. Looking at the reflections on the water gave me the idea for a series of photographs that I called ‘Reflections’, and which later appeared as a feature in the magazine.



Visualise the images

Good photographs don’t happen by chance. They are conceived and created by the person behind the camera – you! Think about what the image will look like in a perfect world. Draw it on paper if you can. It will help you to notice the image when it happens.



Create the photographs

The images that make up a series don’t have to be captured all at the same time, although they can be. If captured across separate shoots, keep a sample of the images you’ve already created to help with your continuity.

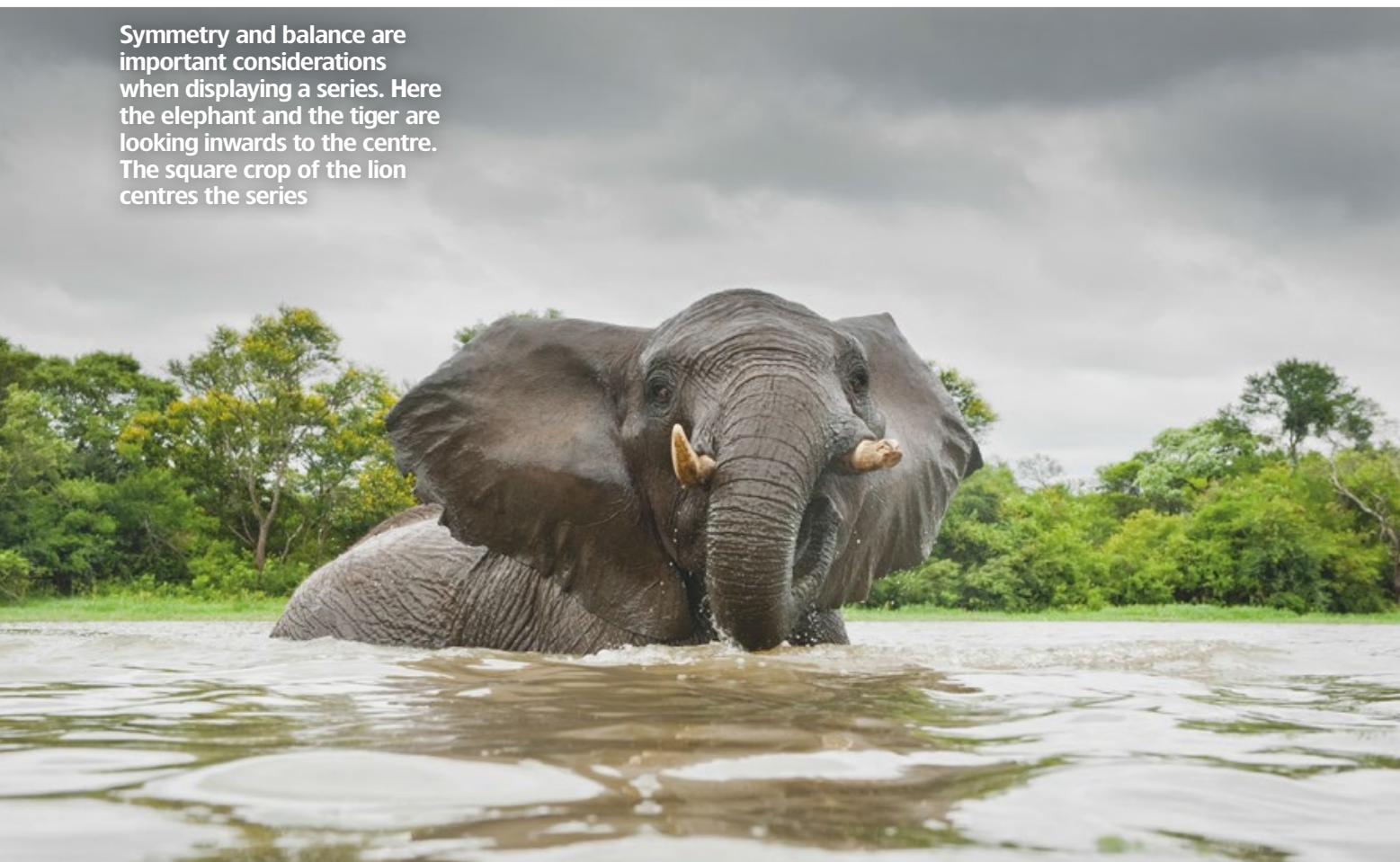


Put the images together

When compiling the images into a series for display, think about how they will be seen by the viewer. Symmetry, balance and flow between images (as well as in individual frames) all come into play when creating a series.

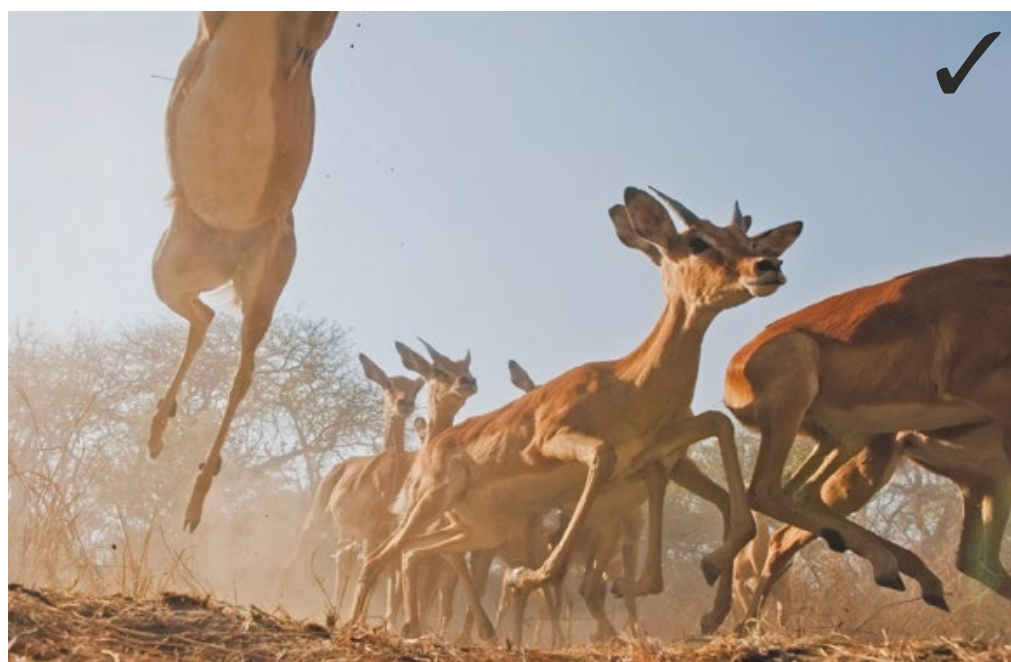
Technique SHOOTING A SERIES

Symmetry and balance are important considerations when displaying a series. Here the elephant and the tiger are looking inwards to the centre. The square crop of the lion centres the series



THE ART OF OMISSION

In this set of images, I would discard the one positioned top right from the series because the colour of the sky is inconsistent, breaking the flow of the series and conflicting with the other three images in the set. Each frame must tell its own part of the story, without jarring with the rest.





and without distraction.

Petrol-wheeled lawn mowers are suitable for rougher areas of ground or where a striped lawn finish is not required. To achieve a classic striped lawn finish, cylinder mowers or roller rotary mowers are a better choice.

Having just read the previous paragraph you're probably a little confused, and wondering what on earth lawn mowers have to do with photography. Well, photography is a form of communication and, just like any of the other ways we communicate, for a photograph to make an effective statement, that statement must be unambiguous. I believe the main reason viewers fail to connect with a photograph is because the photographer includes too much competing and conflicting visual information – unrelated objects in the frame that distract from the central subject. Just as an article on photography shouldn't contain advice on buying a lawn mower, a photograph should contain nothing irrelevant to the story it's telling.

The art of omission

The art of omission gives photographers a unique artistic challenge. While most artists – painters, musicians and poets – start with a 'blank canvas' and add visual or verbal symbols to create their work, when you look through your viewfinder you will notice that Mother Nature has already completed your canvas for you. However, while I have a lot of respect for Mother Nature, she rarely conjures up compelling photographic compositions all by herself. Instead, it is the role of the photographer to identify those objects in the frame that

'Each image in the series must relate to a central thread that holds the story together'

warrant inclusion and remove those that detract from your visualised image. Photography, then, is the art of omission.

In terms of creating an effective series of photographs, that attention to detail must cut across all the images in the series, not just individual frames. Attention should be given to whether a visual element in one image, while not conflicting with that particular image, may conflict with the other images in the series. Again, it is about seeing not just the moment but also the sequence.

Tools of the trade

The tools you need to remove visual information from the scene are in your camera. The most obvious is to physically crop unwanted objects from the picture space by either moving the camera closer to the subject or switching to a longer-focal-length lens.

But cropping may be impractical or undesirable. For example, it would be impossible to crop all the background directly behind an animal. In these instances you must use focus, specifically depth of field or creative exposure to hide unwanted information. A perfect example of the latter is a silhouette, where under-exposure of the subject hides four of the five elements of design – line, colour, pattern and texture – to leave shape as the

only element by which the viewer is able to determine the nature of the subject. It is this simplicity – the lack of visual information – that makes successful silhouettes such powerful graphic images.

Before and after

Additionally, when composing an image, like John the cameraman you have to think about what comes before and after the image you're creating. For example, one of the oft-stated rules in photographic composition is to have a subject looking left to right, as this mirrors the way our eyes are socially programmed to follow information (you're reading this article from left to right). However, in a set of three images, for example, it would look unbalanced if all three subjects were looking in the same direction. Better symmetry is created if one image shows the subject looking to the left, one looking to the right and one facing forward.

Most importantly, each image in the series must relate to a central thread that holds the story together. Think about the structure of a book, which has a title and is separated into chapters. Every chapter relates to what came before and what comes after in a structured way and, when you put all the chapters together, they make sense of the book title.

There is far more to creating an effective image series than simply gathering together a set of unconnected but vaguely related photographs. To avoid creating a series that resembles a wildebeest – made up of leftover parts – tackle the process purposefully and give your series a life of its own.

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LETTER OF THE WEEK

The right trousers

My husband says I don't buy anything without first reading an AP review, which had me rather stymied when I needed a warm photographer's jacket, and that week you reviewed a men-only brand. Men have very narrow chests for the length of their arms and torsos, you know.

Meanwhile, my neighbour, a keen photographer, was horrified that I subscribed to AP. In the 1970s and '80s, his father had subscribed, and he thought it should be kept on the newsagent's top shelf.

So, did you hear me cheer when Tracy Calder included in her kit list a pair of women's Páramo Cascada II trousers (AP 12 November)? It's a



small thing in a magazine in which women photographers are increasingly well represented, but it made me very happy. You have come a long way. Keep it up.

Judy Plant, London

Having recently moved offices, we found some of the 1980s top-shelf issues, Judy, and they made us chuckle. Páramo sells a great range of women's jackets too – the Alta has kept me warm in many a downpour. I also recommend the Fjällräven women's range of trousers and jackets like the new High Coast Padded Jacket – Tracy Calder, technique editor



Win!

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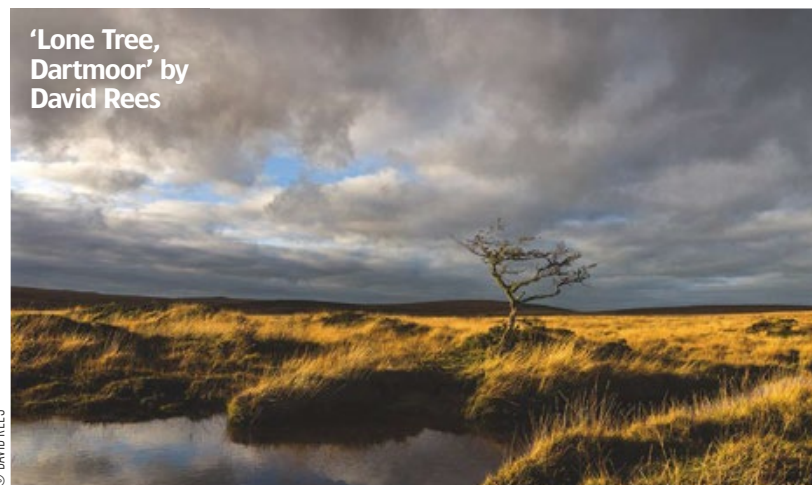
My photograph 'Lone Tree, Dartmoor' (right) appeared in the article on Beckenham Photographic Society (AP 12 November). It was taken while I was on a photographic workshop and I would like to thank the leader, Nigel Hicks, for his advice, especially in the composition of this shot.

David Rees, Greater London

Monitoring colour

Over the years I have owned eight printers. I have never had problems with darker prints than expected, but with my present Canon PIXMA PRO-1 I have been mystified why my prints match what I see on screen when printing with Canon's Easy-PhotoPrint and Canon's My Image Garden software, but often get darker prints from Photoshop CC and Canon's Print Studio Pro software.

After many communications

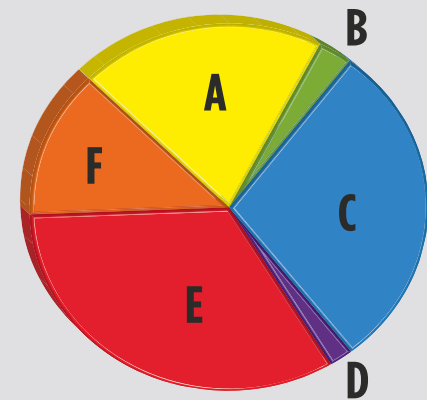


© DAVID REES

with Canon UK, I was unable to get a profile set-up that solved this. I bought a ColorMunki Photo monitor and printer calibration unit for £335, but this didn't make much difference. So I bought Eizo's ColorEdge CS230 monitor for £399, and after one email to Eizo UK's support my prints now look the same as what I see on my monitor.

This has been a long and painful experience which has cost a lot in wasted ink and

paper, but I have learned that there is no point paying a lot of money for a camera (like my Nikon D500) and not buying a really good monitor. It seems this problem of dark prints is more common on high-end printers. As I paid £629 for the PRO-1 and then had to purchase a ColorMunki unit and a new monitor, I spent £1,363 in total. Maybe these printers should come with a 'government expense warning'. I have been



In 5 November, we asked...

What puts you off taking more portraits?

You answered...

A Lack of subjects and sitters	20%
B Lack of confidence in gear	3%
C I feel shy asking people	29%
D I don't want to have to buy studio equipment	2%
E I'm more interested in other genres	33%
F Nothing – I love taking portraits	13%

What you said

'The reasons photographers are put off taking portraits are the progressive adverse attitudes now prevalent in society.'

'I love taking candid portraits but hate the idea of getting "caught" doing so. Nowadays I get my fix of candid portraiture by attending events where people expect to end up in pictures, such as 1940s days, parades, folk events and the like.'

'I've never enjoyed portraiture for the sake of it. I remind myself of the old portrait painter who used to do portraits for money so he could paint landscapes.'

'Most of my photography is devoted to selling stock, and portraits don't sell unless the subject is infamous or famous or doing something of wider interest.'

Join the debate on the AP forum

This week we ask

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Top gear

What's trending on the AP website



- 1 Olympus OM-D E-M1 Mark II First Look
- 2 How to make your own passport photos at home
- 3 Eight creative things to do with a GoPro at home
- 4 Top 12 macro-photography tips
- 5 Panasonic Lumix DMC-TZ100 review

➤ reading AP for over 50 years, but cannot remember any articles about monitor-and-printer calibration equipment.

Bill Croall, Fife

It's not clear to me why you'd see dark prints from your Canon PIXMA PRO-1, but usually in these cases it's a problem with the colour profiles used for either your monitor or your printer. To be sure of getting really consistent results from any printer, you need to use a fully colour-managed workflow. Equally, as you've found, you really need a good monitor to display colours correctly. Digital photography is about so much more than cameras and lenses, but then again, so was film; it's just that we usually paid someone else to develop and print the film. We realise that we've neglected to address colour calibration in any detail recently, and hope to cover it in the not-too-distant future – Andy Westlake, technical editor

The future of digital

Will digital photography reach a tipping point soon? Top-selling cameras are on a clear price rise, which will be daunting for those on a

budget. In contrast, it is clear that mobile-phone sales are shooting ahead to create quite a gap. I also wonder whether this is an age-influenced phenomenon.

As a generalisation, the bulk of enthusiast photographers now seem to be older people, perhaps with a history of using film. Those choosing mobile phones have a higher percentage of younger first-time photographers, within a broader age mix, than camera fans sticking to their favoured systems.

Beyond 2020 can we expect the balance as we know it to be significantly different? Annual results from leading camera makers show interesting peaks, and some obvious troughs, where certain models do well and others go out of production. Against this background, might we see fewer high-priced offerings beyond current levels without real customer buying resistance? Is it likely, too, that some brands will focus on mid-value developments by adding greater sophistication within a second-tier price band?

Photographers who always want the best as a top priority will probably accept almost any price as a means of achieving it. Others might be happy to re-think and buy

lower in the price chain, still knowing that technical excellence is achievable. Let's just hope makers will rely on more than a crystal ball to get things right before mobile rivals dominate the scene even more.

Tom Cairns via email

It's clear that the lower end of the camera market has been destroyed by the arrival of very capable smartphone cameras. In the sub-£250 price bracket that used to be a highly competitive battleground for zoom compact cameras, there's barely anything left. Instead, manufacturers have moved upwards to more premium models over the past three or four years. As a result, this market is actually more diverse than ever before, and offers far more choice for enthusiasts, with features once found only on high-end cameras trickling ever further down the range. For example, Canon alone currently lists 13 DSLRs, three CSCs and six enthusiast-oriented compacts on its UK website. Manufacturers are also trying hard to keep prices down, with entry-level DSLRs costing less now than ever before – Andy Westlake, technical editor

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In next week's issue On sale Tuesday 29 November



The fast track

48 essential ways to work smarter and faster, from capture to output

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Michael Topham tests Sony's latest premium compact camera

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We talk to Amateur Photographer of the Year 2016 Penny Halsall

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We look at some of the best images from the USA Landscape Photographer of the Year competition



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Crowning glory

The overall winner of this year's Take a view Landscape Photographer of the Year is Berkshire-based **Matthew Cattell**. He explains the story behind his successful shot and offers some words of advice

A red deer stag grooming its coat. Its new antlers are covered in a layer of velvet, which catches the morning light



My winning Take a view Landscape Photographer of the Year image is an event that I've wanted to witness for several years – the starling murmuration on Brighton beach (right). I travelled there last year with the intention of seeing it, but didn't come away with much. Suffice to say, this year I was more prepared. I also took my parents with me because they hadn't seen the murmurations before.

The first thing that struck me as we stood on Brighton's East Pier was the initial feeling of amazement as these birds flew around us – it's a very 3D experience. One minute the birds are whooshing over your head and then a split second later they're whipping around in front of you.

To be honest, the light wasn't brilliant, not exactly 'golden hour', but it did offer an ethereal silver-purple quality. It was also incredibly windy, which gave the waves some real energy. It created a turbulent and visually striking mix of sand and foam. I knew I wanted to take a shot that really captured that sense of movement.

Luckily, the birds were moving close to land, so I could look out and see them contrasted against the ruins of the West Pier in the distance. I knew this would give me a sense of the movement of the sea and birds against the stationary element of the pier. As I was setting up, I picked what I considered to be the right focal length (95mm), framed the shot, and then waited for the birds to move between my lens and the shell of the West Pier.

This particular shot was taken on my Nikon D810 with a 70-200mm lens and an exposure of 1/10sec at f/11 and ISO 200. It was exciting taking these images because, as can

Above: Matthew's Landscape Photographer of the Year-winning shot of Brighton's derelict West Pier and starling murmuration

Right: The old jetty posts on the shores of Derwent Water in the Lake District, as the last rays of sunlight burst through the thick cloud





‘I’ve worked out what I like doing and developed something approaching a visual style’

often be the case, you have no idea what will appear on the back of your camera. I was playing with a variety of shutter speeds as I was shooting. Experimenting with the shutter speeds gave me a series of different effects. This one struck me because you get a sense of movement in the waves and the birds. But the birds are also moving at different speeds in different parts of the frame.

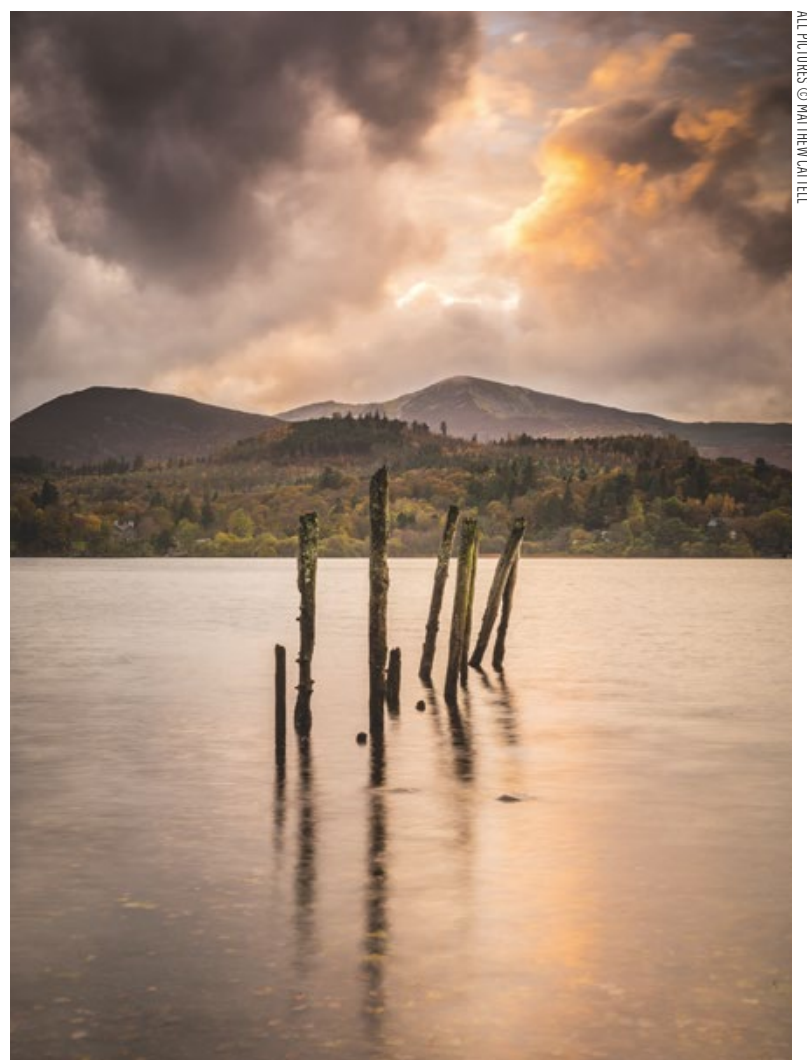
The Brighton piers are photographic landmarks and there are thousands of photos of them, but I wanted to try to do something a little bit different.

Outdoor photographer

I’ve always described myself as an outdoor photographer, rather than boxing myself in with terms like ‘landscape’ or ‘wildlife’. I’ve been taking pictures since I was tiny and

I’ve owned an SLR for more than 11 years, but it’s only during the last two or three years that things have really started to settle down. I’ve worked out what I like doing and developed something approaching a visual style. That style finds me incorporating and encompassing the bigger picture of a scene, focusing on the area and the wildlife that inhabits it. It’s about producing a complete story of an area. Recently, I’ve purchased a macro lens so I can start exploring the world through new avenues.

Being outside is something I’m incredibly fond of. To pick up a camera and share these sights with people seems logical to me. I’m not a photographer who particularly goes out with a plan or an image in mind (although I sort of did that with my LPOTY image). I



ALL PICTURES © MATTHEW CATELL

The sun sets over Cat Bells fell in the Lake District. The colourful sky quickly cools, casting beautiful blue tones over the shores of Derwent Water



➤ I tend to feel my way around a location and react to weather conditions and changing light. It's all about feeling what is appropriate to the scene in respect of the combination of lens, filters, and so on. In that sense I don't have a 'one size fits all' method of producing photography, and I don't have a way, necessarily, of 'seeing' things. I like to think that perhaps I see things a little differently to the average person because I've been shooting properly for more than ten years. I think now it's a case of instinctively responding to the given elements of a location at a particular time.

Immerse yourself

If you're just starting out, I can't emphasise enough how important it is to immerse yourself in the work of others. I'm lucky to have an extensive collection of photography books. It's about seeing and being aware of what other people are doing, and then being influenced by understanding what you like, what



Above: Horses graze at the water's edge on a frosty morning along the Kennet & Avon Canal

Right: A kittiwake perched on a ledge of dark rocks on the Farne Islands off the coast of Northumberland

you don't like, what works well and what doesn't. Looking at the work of others gives you a feel for locations and areas. Then you can focus on things like colours, approaches to common scenes under varying lighting conditions, and so on.

You can then take all of that and throw it into a melting pot with your own views and ideas about how the world works. That's perhaps my biggest piece of advice – look at what other people are doing. Don't





copy, but allow yourself to be influenced, because that helps you to define what makes you a photographer. That's what you lack when you start – the visual vocabulary. You go out and take pictures of everything because it's exciting. Studying allows you to build your own personal vision – it gives you fuel.

I recently joined the Wokingham and East Berkshire Camera Club. We have competitions and it shows how subjective photography is. The thing I've learned is that even if you think the judges will hate your images, you need to have the confidence to have a go. You take

images for yourself first and foremost, and if other people like them that's great. The camera club I'm with are a wonderful group of people. They're completely the opposite of anything I've ever read about camera clubs. There's a bit of Nikon and Canon banter, but it's done in a playful way. It's a small club, just 70 or so members, and they've been very welcoming. I got a bit of stick because I came in as a new starter and won the overall print photographer of the year award. That was a bit of a shock. I wasn't expecting it at all. So they've all been taking the mick out of me relentlessly because of it.

Above: The morning mist breaks over the cliffs and peaks of Männlichen mountain in the Swiss Alps



Camera and lenses

Quite simply, the Nikon D810 is the best camera I've ever owned. I used to have a Nikon D700, which was great, but then I bought a D800 and I *hated* it. I can't tell you why, but it was to the point that I'm almost convinced I had a duff model. It just felt wrong. Everything about it didn't work. It won't surprise you to hear that I traded it in as quickly as I could and that was when I got my hands on the Nikon D810. It's a camera that I'm very 'harmonious' with, if that makes sense. I also have a 24-70mm and a 70-200mm lens.

Referring back to my winning image, because of the frame I wanted, the 70mm wasn't quite enough. The West Pier was quite distant – I wanted to zoom in but also keep it wide enough to capture the spectacle of the murmuration. The murmuration, as anyone who's seen it will tell you, feels huge. That was why I had to use the 70-200mm. And everyone knows it really is a wonderful lens.



Matthew Cattell is an outdoor photographer whose mission is to promote an appreciation of the natural world by exploring and capturing a range of images, from panoramic vistas to the details and behaviour of the wildlife on our doorstep. He has been shortlisted for a handful of awards and this year was crowned the Take a view Landscape Photographer of the Year. www.matthewcattellphotography.com

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Custom menu secrets



PART ONE

Canon

A quick trip to the custom menu could change the way you shoot, saving you time and improving the way your camera handles, says Matt Golowczynski



Matt Golowczynski

Matt is a London-based journalist, photographer and videographer. His work has appeared in countless magazines and has been published widely online. His previous clients include Getty, *NME*, *The Independent* and Condé Nast. To find out more, visit www.krop.com/mattgolowczynski.

THE AVERAGE interchangeable-lens camera today is so advanced that many of the things it offers will never be called upon by the average photographer. Yet some of these lesser-known features could save you time and improve the way you handle your camera, ultimately leading to better pictures.

In the first of a new series looking at ways to customise your camera, we look at the Canon custom menu, using a Canon EOS 5D Mark IV as our guide. (Some of the features described here may be different, or not appear at all, on models elsewhere in the line).

MENU 1: EXPOSURE

1	2	3	4	5	C. Fn1: Exposure
Exposure level increments	1/3				
ISO speed setting increments	1/3				
Bracketing auto cancel	ON				
Bracketing sequence	0-+				
Number of bracketed shots	3				
Safety shift	OFF				
Same expo. for new aperture	OFF				

Exposure level increments

Ordinarily, shutter speed, aperture, exposure compensation and a number of other features are set in 1/3-stop increments. If you find this too fine, you can alter this to 1/2-stop increments in exposure level increments.

1	2	3	4	5	C. Fn1: Exposure
Exposure level increments	1/3				
ISO speed setting increments	1/3				
Bracketing auto cancel	ON				
Bracketing sequence	0-+				
Number of bracketed shots	3				
Safety shift	OFF				
Same expo. for new aperture	OFF				

ISO speed setting increments

If you don't want to use any of the 1/3-stop ISO settings, such as ISO 160 and ISO 500, the ISO speed setting increments option allows you to adjust sensitivity in whole-stop increments. It won't, however, have this effect when ISO is set to auto, nor will it disable the use of a maximum sensitivity that is not a whole-stop ISO (such as ISO 32,000).

1	2	3	4	5	C. Fn1: Exposure
Exposure level increments	1/3				
ISO speed setting increments	1/3				
Bracketing auto cancel	ON				
Bracketing sequence	0-+				
Number of bracketed shots	3				
Safety shift	OFF				
Same expo. for new aperture	OFF				

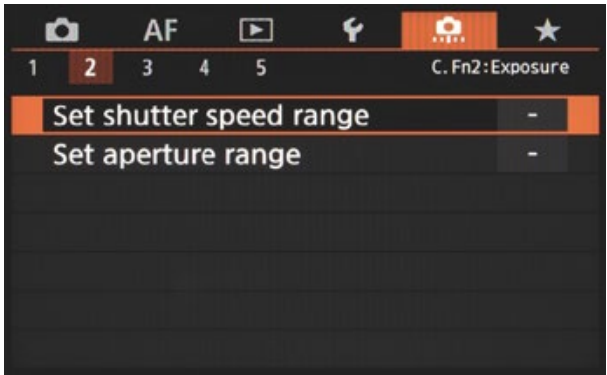
Bracketing auto cancel

Turning off the camera normally cancels any bracketing option you have selected, but bracketing auto cancel allows you to specify whether or not you want this to be the case. You might find this handy if you use bracketing a lot but are in the habit of turning off your camera to conserve battery life.

1	2	3	4	5	C. Fn1: Exposure
Exposure level increments	1/3				
ISO speed setting increments	1/3				
Bracketing auto cancel	ON				
Bracketing sequence	0-+				
Number of bracketed shots	3				
Safety shift	OFF				
Same expo. for new aperture	OFF				

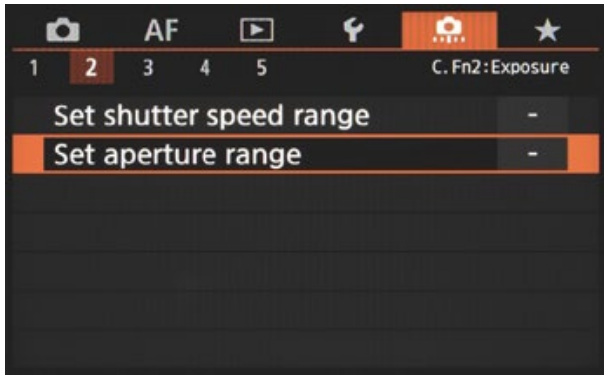


MENU 2: EXPOSURE



Set shutter speed range

If you don't want shutter speed to either drop below or rise above specific points, you can specify this here. The lowest and highest settings you choose will remain in place whether you set the shutter speed manually or use an exposure mode that lets the camera choose it for you. Setting a minimum shutter speed can be useful if you are using a specific lens, or when you're capturing action over a prolonged period. Setting a maximum shutter speed can be useful when you are shooting longer exposures and desire a specific effect.

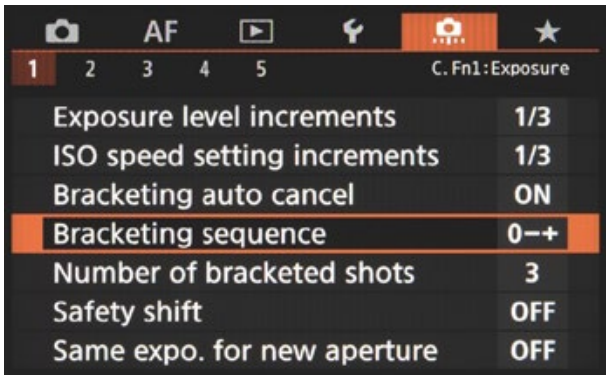


Set aperture range

In the same way that you can set a minimum and maximum shutter speed, you can also set a minimum and maximum aperture. This can be useful if your lens is particularly soft at wider apertures, or if you want to reduce the extent to which diffraction affects your images at smaller apertures.

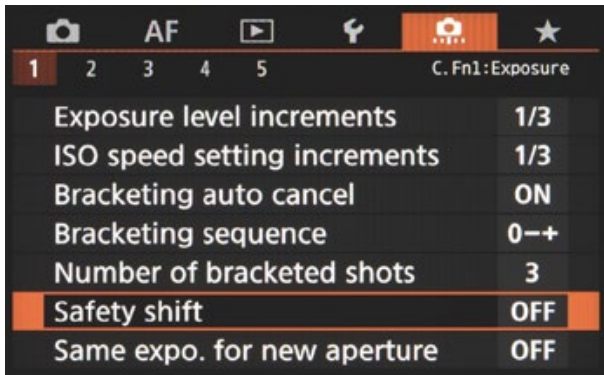


Setting a minimum and maximum aperture range helps you to refine your focusing



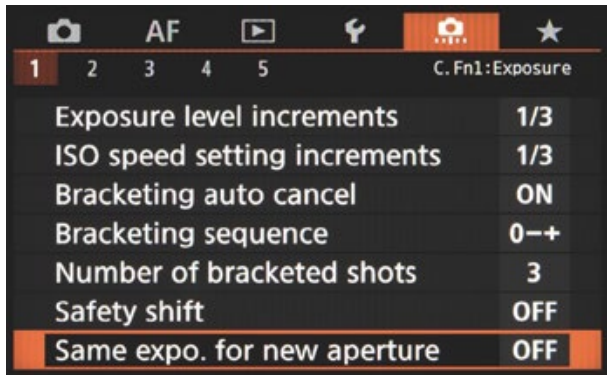
Bracketing sequence

When a Canon DSLR is set to the bracketing option, the camera will capture the 'standard' exposure/white balance suggested by the camera first, and then two additional frames. If, however, you would like the camera to sandwich the standard frame in between the additional ones, you can use the bracketing sequence feature to set the sequence in either direction.



Safety shift

Have you ever tried to capture an image, but the shutter speed or aperture icon keeps flashing? If so, your camera is telling you that it cannot obtain an adequate exposure using the aperture range or shutter speeds available at your chosen settings. The safety shift option instructs the camera to override the manual setting in either Tv or Av modes to get around this. Alternatively, you can choose to apply this to the ISO settings.



Same exposure for new aperture

If you set your camera to manual exposure and manual ISO, but then change the lens to another one, use a zoom lens with a variable maximum aperture, or attach an extender, the open aperture value may change, leading to underexposure. To prevent this from happening, you can use the same exposure for new aperture setting to automatically adjust the shutter speed, ISO, or both, while maintaining the original exposure.

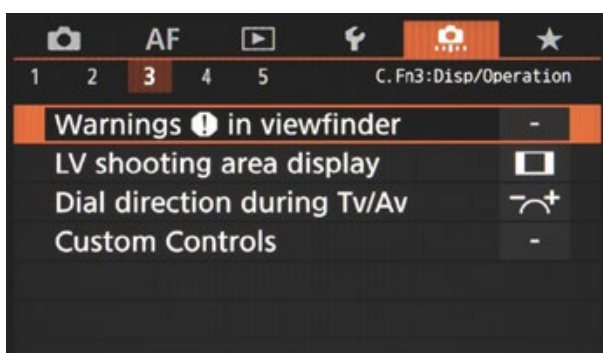


Number of bracketed shots

When you are using bracketing for exposure or white balance, the default number of bracketed shots will be three: one standard image and one on either side of this. You can, however, capture two or four additional shots via number of bracketed shots, enabling you to apply the bias you have selected to an even greater extent. This takes the number of bracketed images up to five and seven respectively. Alternatively, you can set the total number of bracketed images to two, which removes one of the additional images of your choosing.



MENU 3: DISPLAY/OPERATION

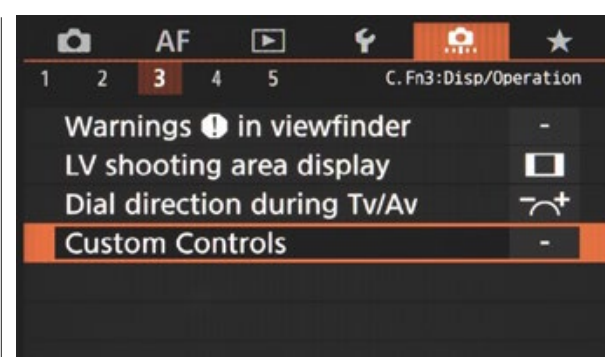
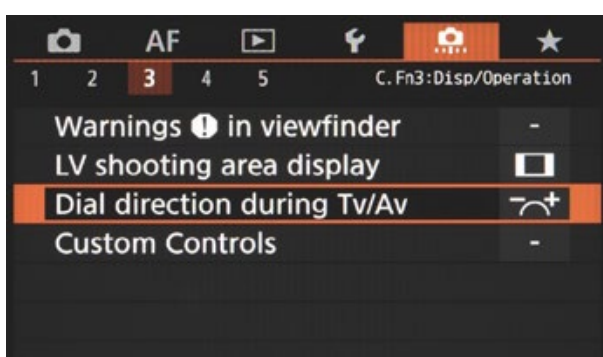


Warnings! in viewfinder

It's easy to change a setting but forget to cancel it. The Warnings! option instructs the camera to display an exclamation mark in the viewfinder, on the rear LCD screen and on the top-plate LCD (if your camera has one), to alert you to the fact that the settings are active. There are five options to which this can be applied (including monochrome). This is particularly useful if you shoot JPEGs, which are harder to correct in post-processing.

LV shooting area display

Composing images using live view can be awkward if you choose to use a non-standard aspect ratio such as 16:9. This option lets you specify whether redundant areas are segregated with a line, or masked.



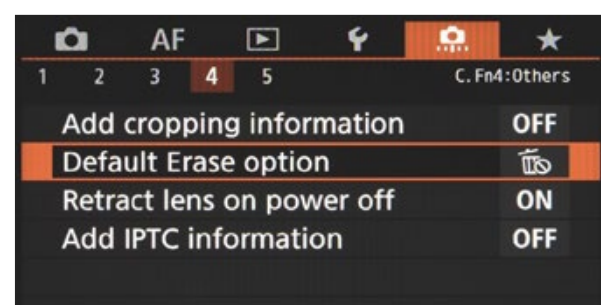
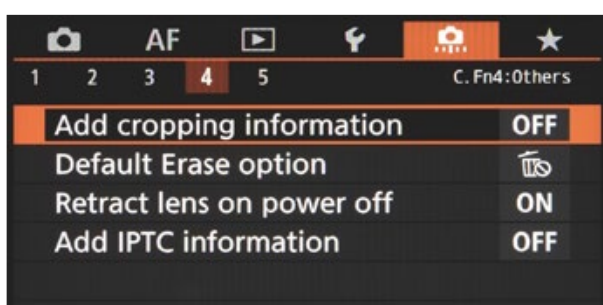
Dial direction during Tv/Av

Anyone who has become accustomed to the direction in which exposure settings change when a command dial is rotated one way or the other will know how frustrating it is when a new camera has things the other way around. Fortunately, you can swap the direction with the dial direction during Tv/Av setting.

Custom Controls

You can customise many controls to perform specific functions so they fall more easily to hand, or perform as you would prefer. This option shows you which controls can be altered, and the options available.

MENU 4: OTHERS

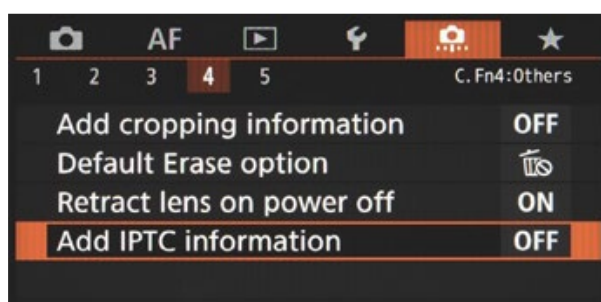
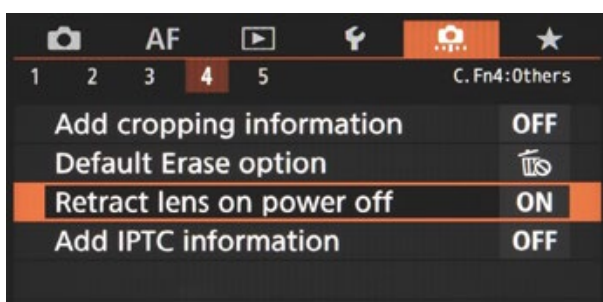


Add cropping information

When using live view you can compose images with an aspect ratio of your choice, but record them onto the card in the 3:2 ratio. If you enable add cropping information, your shots will have information on the aspect ratio appended to them – this will be recognised by the Digital Photo Professional program during editing.

Default Erase option

When deleting images, the camera presents the Cancel option as the pre-selected choice, and the Erase option next to it. As this requires you to manually select the Erase option it prevents you from accidentally erasing images. If you find this safety step unnecessary, you can choose erase as the default option.



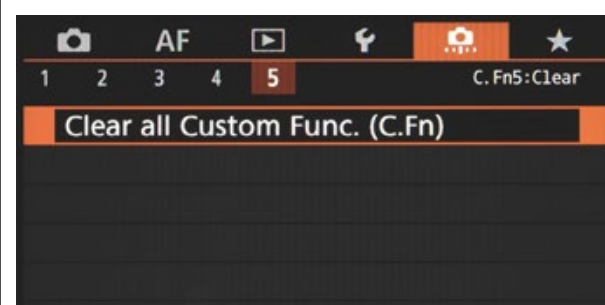
Retract lens on power off

This option is only really applicable to gear-driven STM lenses. It specifies what happens to the extended inner barrel of a lens when the camera is switched off.

Add IPTC information

This item allows you to store details about an image, such as information relating to the photographer. You can append the text using the EOS Utility program.

MENU 5: CLEAR



Clear all Custom Functions

The clear all custom functions option resets all the custom options back to the default, with the exception of the custom controls, which remain as they are. Any IPTC information you have entered will also be retained, although this feature will be disabled.

Part two - Custom Controls

In the next part of this series in AP 3 December we will be returning to Canon to look at more handy features to be found across the menu system, including back-button focusing, registering an AF point, and changing the image-quality settings.



Focal length: 90mm
Exposure: F/5.6 1/2000sec

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APOY 2016 Amateur Photographer OF THE YEAR COMPETITION

BLACK & WHITE

It's our final round of APOY 2016. We look at the top 30 black & white images from round 8, **Blackout**

It's been another great year for the Amateur Photographer of the Year competition, sponsored by Sigma. We're proud to say that the quality of entries has got stronger with each passing year, almost to the point that placing some of our entries side by side with the work of professionals has caused us something of a double-take. And nowhere is this more apparent than in our black & white round, which perhaps stands as our most popular.

Black & white photography is as popular as ever. The depth of expression that monochrome allows is unparalleled, as demonstrated over the following pages. But as always there is only one winner, and in this final round it is Adele Spencer from Dublin, Ireland.

Adele takes home a Sigma 24-105mm f/4 DG OS HSM Art lens worth £849.99. The 24-105mm offers 'exceptionally stable high resolution from wideangle to mid-telephoto photography,' says Sigma. While featuring a large-aperture 82mm filter size, this lens

minimises optical aberrations and avoids reduced peripheral brightness – an issue that tends to affect lenses with similar specifications. Each lens is checked with Sigma's proprietary A1 MTF (modulation transfer function) measuring system to ensure it offers exceptional quality for the high-megapixel era.

Adele also receives a Sigma 82mm WR Circular Polarising filter (£114.99), which will not only protect the lens glass but also assist in removing the reflections on water surface and glass windows, and will also boost the contrast in landscape photography.

Finally, Adele receives a Sigma USB Dock, worth £39.99. By attaching the lens to the USB Dock while it's plugged in to your computer, you can use the dedicated Sigma Optimization Pro software and update the lens firmware and adjust parameters such as focus.

With all three prizes combined, Adele bags a total prize value of £1,004.97 for round 8 of APOY.

The 2016 leaderboard

The Amateur Photographer of the Year 2016 is Penny Halsall from Faringdon in Oxfordshire. Penny takes home a Sigma 24mm f/1.4 DG HSM lens (£799.99), a Sigma 50mm f/1.4 DG HSM lens (£849.99) and a Sigma 105mm f/2.8 EX DG OS HSM Macro lens (£649.99) as her prize.

1 Penny Halsall	206pts	6 Dominic Beaven	132pts
2 Fearghal Breathnach	183pts	7 Liak Song Teo	129pts
3 Bertrand Chombart	171pts	8 Tomer Eliash	127pts
4 George Digalakis	145pts	9 Adam Stephenson	125pts
5 Adrian Mills	140pts	10 Sigita Playdon	124pts



1st

1 Adele Spencer Ireland 50pts

Canon EOS 6D, 24-105mm, 30secs at f/13, ISO 100, Lee Little Stopper

Adele Spencer's image is our winner of round 8 and it's a real beauty. We see many shots like this, but more often than not they lack a human element. 'This image was taken at sunset in Sandycove, Co Dublin, at a very popular swimming place,' says Adele. 'I first took a long exposure of the scene, then, when this young guy turned up for a swim, I took one fast exposure before he entered the water. Images were subsequently combined in Photoshop using masks and converted to black & white.'





3rd

3 Olga Kukush **Ukraine** 48pts

Nikon D3100, 50mm, 1/100sec at f/10, ISO 100

In third place we have Olga Kukush with her brilliant and funny look at pregnancy. The goldfish bowl is a great reflection of the expectant mother's bump. It's also nice to have the goldfish looking out to the left matching the woman's direction. The globe shape can also be noted in the clever spotlighting. As far as portraits go, this was certainly unique in this round and, as such, we couldn't help but award it third place.

2 Maria Vaz **Brazil** 49pts

Canon EOS 7D, 28mm, 1/100sec at f/3.5, ISO 200

Our black & white round often brings out the poetic in people and here we see a lovely and unusual shot from Maria Vaz from Brazil. The image has been shot from an overhead position, giving us an unusual bird's-eye view of what appears to be two boys sleeping with their heads on the table. It's a shot that inspires many questions, such as who are these boys and why are we finding them in this position? It's an image that forces you to make up your own story and enjoy the mystery.

2nd



4 Adrian Sadlier Ireland 47pts

Nikon D7000, 70-200mm, 1/60sec at f/6.3, ISO 800

Adrian has used black & white to emphasise the strength and dignity of his subject. As he points out, using colour would have detracted from the powerful atmosphere of the image.

5 Igor Kryzhko Russia 46pts

Olympus Pen E-PM2, 45mm, 1/400sec at f/8, ISO 200

We've seen reflection shots like this before in APOY, but here the technique is lent an even more graphic edge by the removal of colour.

6 Fearghal Breathnach Ireland 45pts

Canon EOS 5D Mark III, 16-35mm, 1/10sec at f/16, ISO 50

This is actually a self portrait taken while trudging through a freshly ploughed field in Wexford. The fog and dark-to-light stripes are a lovely element.

7 Roy Fochtman Germany 44pts

Nikon D7000, 18-35mm, 1/250sec at f/5.6, ISO 200

Roy took this image in Buenos Aires, Argentina. Like the image in second place, we find ourself asking questions. It's nicely framed as well. Negative space is a technique that can do much for an image.

8 Liak Song Teo Malaysia 43pts

Nikon D800E, 70-300mm, 1/640sec at f/5.6, ISO 400

This image shot in Malaysia is perfectly timed. The arc of water glistens like a shower of crystals in the sunlight.

9 Martin Smolak Slovak Republic 42pts

Canon EOS 70D, 40mm, 1/640sec at f/2.8, ISO 1600

Soft light and a shallow depth of field combine to create a simple and evocative portrait.

10 Pessoa Neto Portugal 41pts

Canon EOS 550D, 15-85mm, 1/400sec at f/10, ISO 100

Shot from overhead, we get a real sense of the low sun throwing shadows across the scene.

11 Alicia Bowser Australia 40pts

Nikon D600, 50mm, 1/1000sec at f/16, ISO 100

A rough and raw portrait that is perfectly framed with our subject just off centre.

12 John Baker Cornwall 39pts

Nikon D750, 70-300mm, 1/4000sec at f/7.1, ISO 400

A brilliant action shot taken in Cornwall. Having the kitesurfer in this part of the image means we get a sense of his journey through the frame.

13 Michael Diblicek France 38pts

Canon EOS 550D, 10-24mm, 61secs at f/16, ISO 100

Michael processed this image in Photoshop, and cropped it square (his preferred crop) before then converting it to black & white with Nik Software's Silver Efex Pro 2.

14 Luke Moseley Greater Manchester 37pts

Sony Alpha 7, 24-105mm, 1/125sec at f/11, ISO 100

This was shot from the top of Castle Crag in the Lake District. From this elevated point, Luke was able to capture the gorgeous pool of light.

15 Dylan Nardini South Lanarkshire 36pts

Nikon D810, 24-70mm, 1/30sec at f/5.6, ISO 200

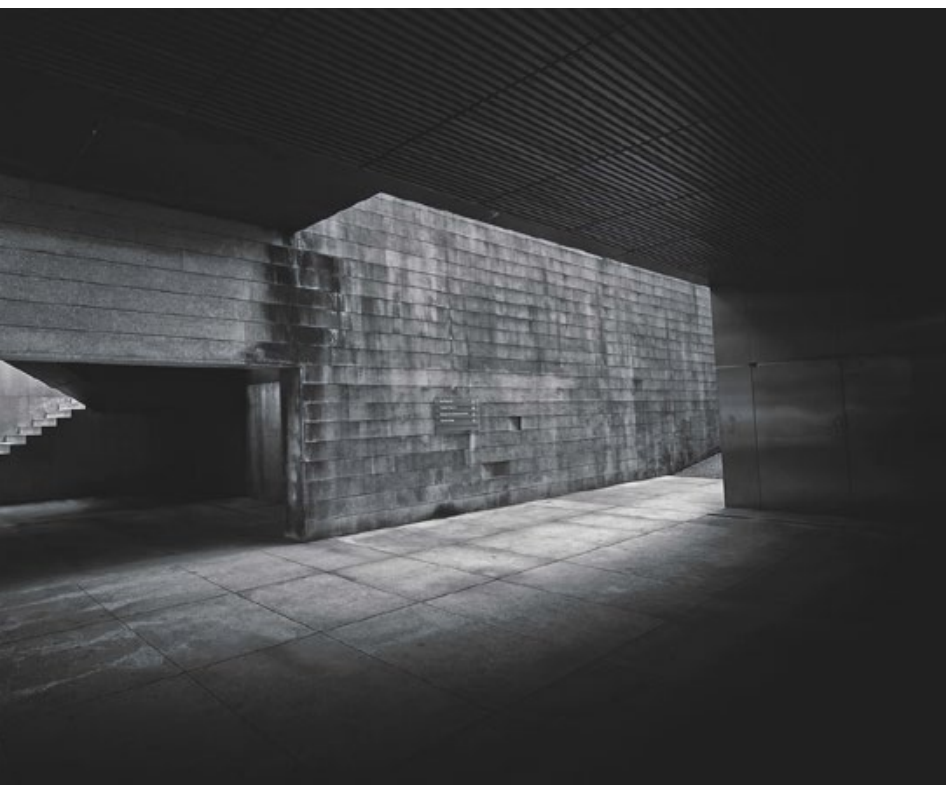
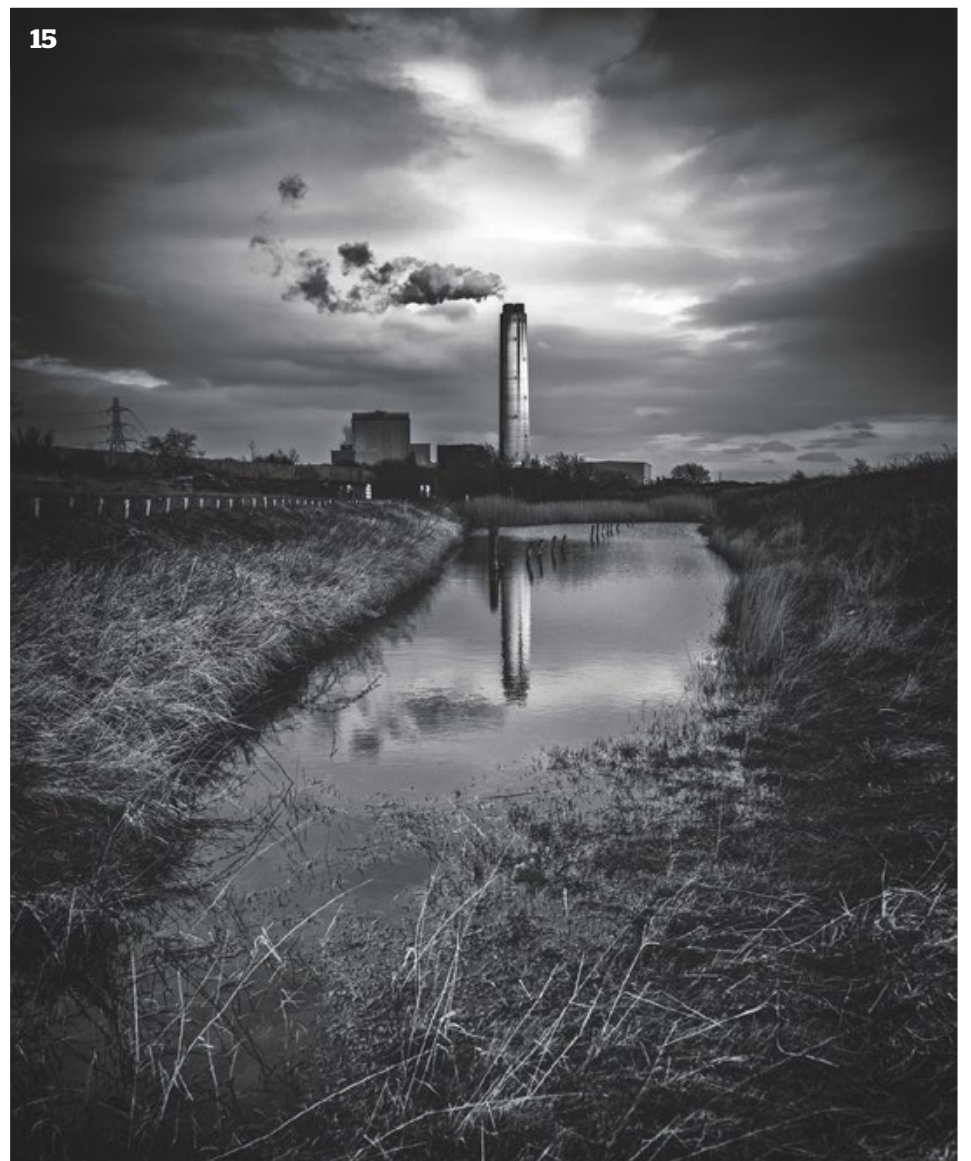
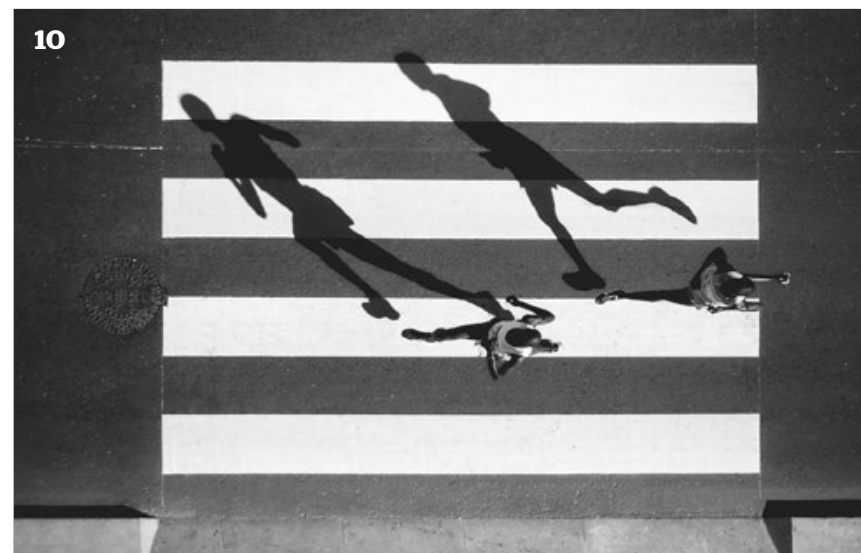
Longannet Power Station puffs its final breath as the last light falls upon its towering chimney.

16 Jorge Manuel Rocha Pimenta Portugal 35pts

Nikon D610, 14-24mm, 1/40sec at f/6.3, ISO 400

A great example of what happens when you find a good location with strong light and wait for just the right subject to come along.





17 Sandi Bertoneclj Slovenia 34pts

Canon EOS 7D, 263mm, 1/320sec at f/22, ISO 100

The mist and fog dance around the church and over the ridge in the moments just before sunset.

18 Mark Cornick Surrey 33pts

Canon EOS 6D, 135mm, 1/160sec at f/11, ISO 100

Mark decided to set himself a challenge to shoot architectural images using a 135mm focal length, in order to concentrate on capturing the finer details of buildings.

19 Steve Minshull Worcestershire 32pts

Nikon D7000, 18-200mm, 1/640sec at f/8, ISO 160

The Skógafoss waterfall in Iceland, with subjects to offer scale and perspective.

20 Stu Meech Warwickshire 31pts

Nikon D300S, 50mm, 1/64sec at f/8, ISO 200

An Antony Gormley statue stands alone in the sea at Crosby Beach near Liverpool in this haunting and still image.

21 Tony Sellen Essex 30pts

Nikon D600, 25mm, 1/103sec at f/11, ISO 100

This is such a still image until your eyes move to the almost frantic shuddering of the boat.

22 Nitin Jain India 29pts

Canon EOS 7D Mark II, 500mm, 1/6400sec at f/5.6, ISO 800

By exposing for the highlights, Nitin has given us a great example of animal silhouettes.

23 Stephen Flounders Hertfordshire 28pts

Olympus OM-D E M5 II, 17mm, 1/500 at f/2.5, ISO 200

Stephen used exposure compensation to deliberately blow out the highlights and emphasise the contrasts in tones.

24 Aaron Bennett Hampshire 27pts

Fujifilm X-T1, 35mm, 1/8000sec at f/1.4, ISO 400

This is such a sweet and gentle portrait. The eye contact makes it all the more engaging.

25 Faramarz Zareian India 26pts

Nikon D90, 18-50mm, 1/200sec at f/2.8, ISO 640, flash

Another great example of action photography, this time using flash to capture the subject.

26 Pawel Pentlinowski Ireland 25pts

Nikon D800, 50mm, 1/160sec at f/1.8, ISO 200

To light up this portrait, Pawel used window light with a piece of fabric to diffuse the light and two black foam boards.

27 Richard Malinson Greece 24pts

Nikon D7100, 50mm, 1/160sec at f/9, ISO 200

Here we have a shot demonstrating not only how to create an unusual example of portraiture, but also one that evokes the power of faith.

28 Richard Eyers Co Durham 23pts

Fujifilm X-Pro1, 18-135mm, 1/240sec at f/11, ISO 200

Again we see how strikingly powerful negative space can be in this dramatic image.

29 Juvenal Bisneto Brazil 22pts

Nikon Coolpix AW130, 4.3mm, 1/30sec at f/2.8, ISO 200

A self-portrait taken underwater with the waterproof Nikon Coolpix AW130 camera.

30 Manos Iatrou Greece 21pts

Nikon D7000, 18mm, 25secs at f/11, ISO 100

To round us off is this nice and simple use of leading lines to guide us to the boat at the end that refuses to stay still in the rocking waters.





‘A nice and simple use of leading lines to guide us to the boat at the end that refuses to stay still in the rocking waters’



Chocks away

By Michael Topham

It's not every day that you're asked to photograph someone's boyhood dream of flying a Spitfire across Kent. **Michael Topham** recounts the story

Late one evening about a month or so ago, there was a knock on my front door. I opened it to find my next-door neighbour standing there, with a grin on his face, asking if I'd be keen to take on what was, in his words, a 'photography challenge'. Having seen some of my photographs from a photo shoot with the Royal National Lifeboat Institution (RNLI), and knowing how passionate I am about going all-out to capture unique shots, he thought I might be the best person to speak to for what would be a special moment for him and his family.

As we began to discuss what he had in mind, he got my full attention when he mentioned the word 'Spitfire'. It transpired that his father's boyhood dream of flying a Spitfire was now a possibility following the changes in the Civil Aviation Authority (CAA) rules. His father was now lucky enough to embark on a two-seater Spitfire flight experience, with the added bonus of deviating from the

usual flight path to fly over his house. I immediately knew where our conversation was heading, and, sure enough, I was asked if I'd be willing to record the event with my camera. Being a huge admirer of the sight and sound of a Spitfire, I just couldn't refuse.

Planning the shoot

A week later I arranged to meet my neighbour's father at his house in Kent to discuss the arrangements. After driving half a mile down a private drive, I realised I hadn't signed up to capture a standard flyby, but a flyby over a delightful detached country house set in acres of stunning countryside. My recce served as a great way to work out where to stand to get the perfect shot, and with the help of the Photographer's Ephemeris app I worked out where the light would be at the precise time the Spitfire was due to make its pass.

We had arranged for all the cars outside the house to be moved on the day, but little could be done about the temporary skip and scaffolding

– that would have to be a job for later in Photoshop. I was then told I'd probably only have one chance to get the shot, and what was wanted was an image of the house with the distinctive shape of the Spitfire flying above knowing he was inside the cockpit at the time it was taken. Having done my research, I felt fairly confident I could capture his boyhood dream with my camera, but this was a never-to-be-repeated scenario so the pressure was on.

Shooting a Spitfire

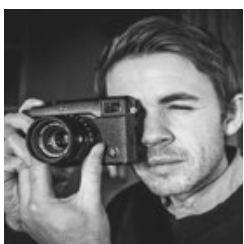
As with any job, I like to be punctual. So I arrived at the

house an hour early to give myself plenty of time to get set-up. After locating the marker I'd put down from my recce, I set up my tripod and locked my camera off to keep it perfectly positioned. Without knowing the altitude or angle at which the Spitfire would fly over the house, there was an element of guesswork involved in the composition. Shooting directly towards the sun was my greatest concern, and after an inspection of the histogram I attached my Lee Filters 0.6ND (2 stop) to the front of my Canon EF 24-70mm f/2.8L II USM lens to prevent the

Small tweaks in Lightroom and Photoshop were made to meet the client's request for a striking black & white image that captured the precise moment he soared over his house



© MICHAEL TOPHAM



Michael Topham

When he's not reviewing cameras, lenses and accessories for *Amateur Photographer*, Michael, the magazine's deputy technical editor, loves nothing more than getting out with his camera and taking on a photography challenge. As well as shooting weddings, he often photographs on a voluntary basis for the RNLI. www.michaeltopham.co.uk

highlight detail from getting heavily clipped in the sky.

Next, it was on to my camera settings. At ISO 400 I was able to shoot with a shutter speed of 1/2,000sec to freeze the movement of the Spitfire, with an aperture of f/8 preserving a wide depth of field. Setting my Canon EOS 5D Mark III to its 6fps burst mode finalised my set-up, and I was ready.

As the minutes ticked past, I received an update from London Biggin Hill Airport. Torrential rain showers had delayed the take-off, so it was a matter of waiting patiently. An hour and a half later and the

distinctive and spine-tingling sound of a Rolls-Royce Merlin engine could be heard in the distance. Seconds later it banked hard to the left and lined up perfectly with the house. With my finger on the shutter, this was the moment I had been waiting for.

I let the Spitfire get closer, then, eye to the viewfinder, I depressed and held the shutter as the plane swooped up from low altitude to pass directly overhead. It was one of those incredible moments that gave me goosebumps. The Spitfire then went on to fly past the house again, but not from as

low or from as good an angle. Thankfully, I'd already got the money shot, and out of 11 shots two made the final cut.

It was the last shot in the burst that I went ahead and processed in Lightroom and Photoshop to create the final black & white image that had been requested (below). Most importantly, the image is exactly how I envisaged it right at the beginning.

I guess the moral of the story is to always answer your front door. You never know what exciting photography challenge might present itself just around the corner.



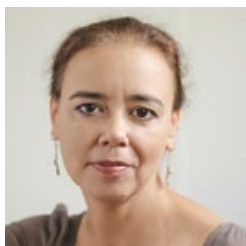
SPITFIRE FLIGHTS

A TWO-SEATER flight in a TR9 Spitfire doesn't come cheap, but it is definitely a once-in-a-lifetime opportunity that's fairly recently become a possibility following the changes in the CAA (Civil Aviation Authority) rules. Now well over 50 years old, G-BMSB (serial number MJ627, code Q-9G) can regularly be seen flying across the skies of Kent, giving those who fly in her a first-hand experience of what it's like to fly in a Spitfire. More information about the two-seater Spitfire flights, VIP Spitfire tours and personal Spitfire displays that all operate in and out of London Biggin Hill Airport can be found by visiting www.intotheblue.co.uk.



Water creates a lovely juxtaposition of movement within a still image





Jane Long

Jane is an Australian photographer and digital artist who combines photography and photo manipulation to create surreal images that straddle the line between reality and fantasy. Completely self-taught, she has worked with Photoshop since 1994, both commercially and for her personal work. Jane has exhibited in Australia, the USA, Romania and Greece. To find out more, visit www.janelong.com.au.

Quick sand

By Jane Long

Persuading her model to lie in a chilly wading pool was one of the challenges facing **Jane Long** as she set out to create this striking composite

I love the way that things flow and move underwater, so I am always attracted to images that show this. Water creates a lovely juxtaposition of movement within a still image, and gives a sense of weightlessness to the model. I decided to experiment with combining images of a model in water with a substance being poured into the water, and the logical choice was sand.

The sand was shot in a large vase with a black backdrop behind it. I could only shoot a couple of images at a time before the water became cloudy and I had to empty it out and start again. I also had to consider that whatever lighting set-up I used, I needed to be able to reproduce it at a 90° angle for the shot in the pool. Not having the lights directly in front of the vase helped reduce reflections on the glass.

Not for the faint-hearted

An underwater housing for the camera and a full-size swimming pool are on my wish list, but I currently have neither, so I had to be creative in finding a solution. I bought a blow-up paddling pool, which was very useful until the dog decided it was his and started wading in during the middle of a shoot! Eventually he chewed the blow-up parts so I foxed him by getting an 8ft wading pool with solid sides. When I'm shooting I place a tall ladder as close to the edge as possible and hold the camera out over the water while I shoot. It's not a technique for the faint-hearted!

I always seem to end up shooting these images in winter, and despite pumping in warm water the capacity of the pool was just too large for it to make much difference. This meant we had to get the shot as quickly as possible, and even then I had to edit out goose bumps. We had towels and blankets on hand for when the model got out, but I'm indebted to Charlotte for allowing me to torture her in the cold water!

KEY IMAGES

The sand was shot in a large vase with a black backdrop behind it.

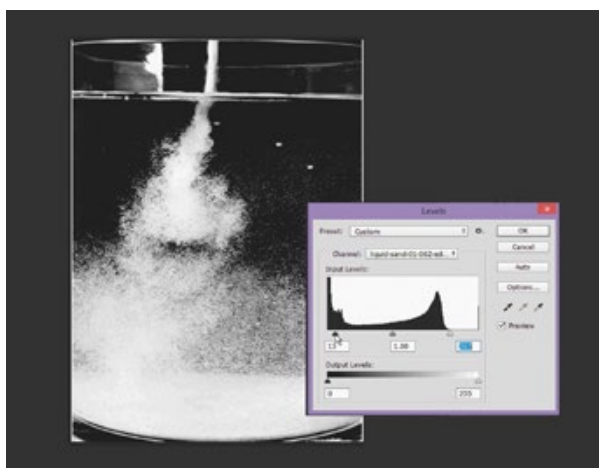


For the images of the waterline I used a fish tank in the sea. Due to the buoyancy I had to get my friend's husband to sit on it while I shot between his legs!



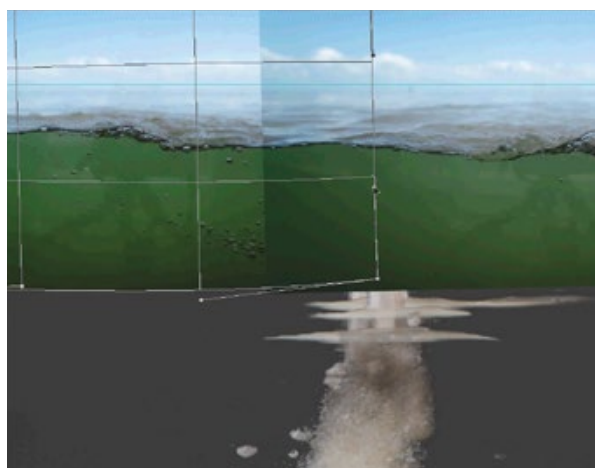
Charlotte my model was photographed in a wading pool – in the middle of winter!

STEP-BY-STEP QUICK-SAND COMPOSITE



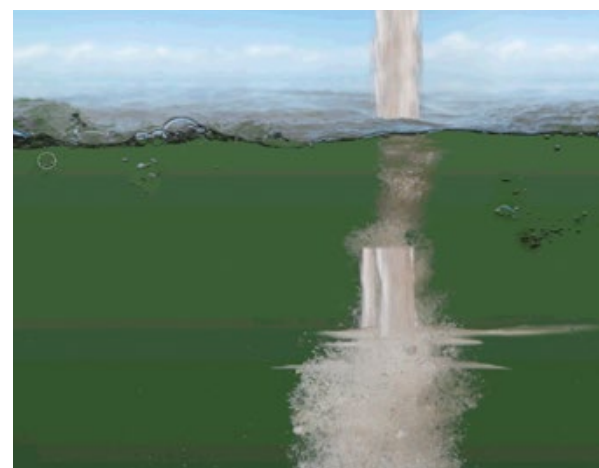
1 Create a mask

I started with five images of sand being poured into water. I selected the red channel for each and used it to create a mask for each image. Next, I used Levels to adjust the masks to a true black & white, and then used a hard brush to mask out any areas that I didn't need, before stacking them on top of each other.



2 Align the images

I added two waterline images, straightening the horizon and using Warp to align them perfectly. I then used the Healing Brush to remove water spots on the glass. I saved the images to a new document and imported them back to the main file before adding a tilt-shift blur to increase the depth of field.



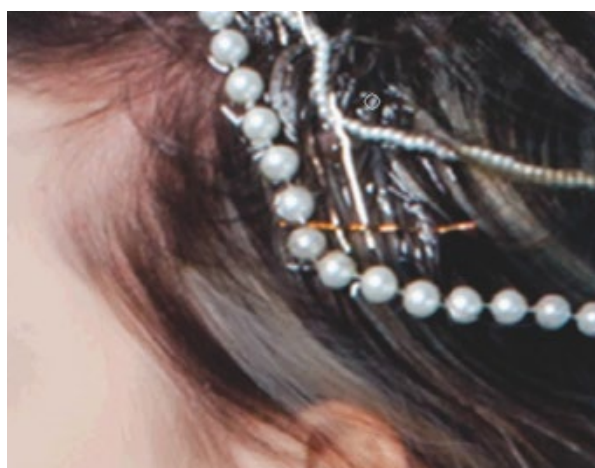
3 Mask out the area

For the next step I used Select Colour Range to select and mask out the area under the water. I added a gradient fill to the background, picking up the original colours of the water for reference. I moved the top layer of sand into place and extended the top of the sand pour, masking off the front edge of the water.



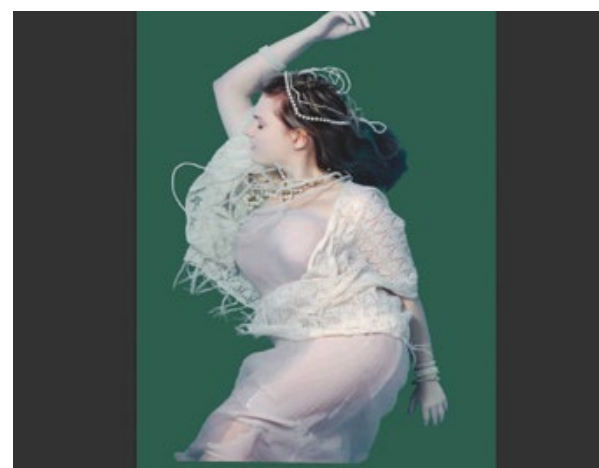
4 Create a Custom Brush

I created a Custom Brush by copying a largish area of one of the masks and inverting it. I did this with several selections to give me a variety of brushes at different sizes. I changed the brush settings to get an irregular flow and used it to mask out the bottom of the sand images and any small bubbles.



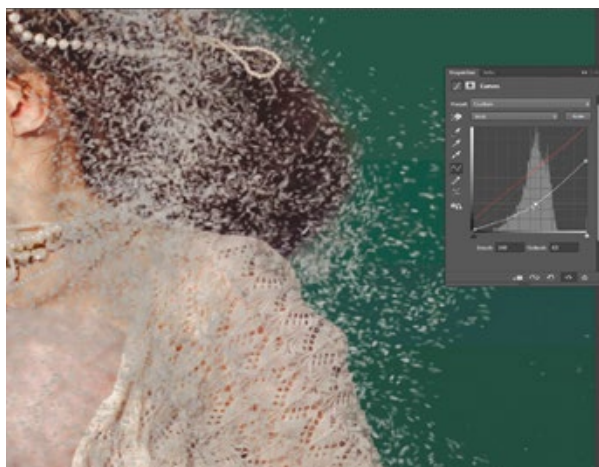
5 Remove any blemishes

I opened the model image in Adobe Camera Raw and adjusted the perspective to make her more upright. I used Frequency Separation to clean up the skin and remove blemishes and small highlights on the water's edge. Larger highlights and bubbles on the dress were removed with the Healing Brush or Patch Tool.



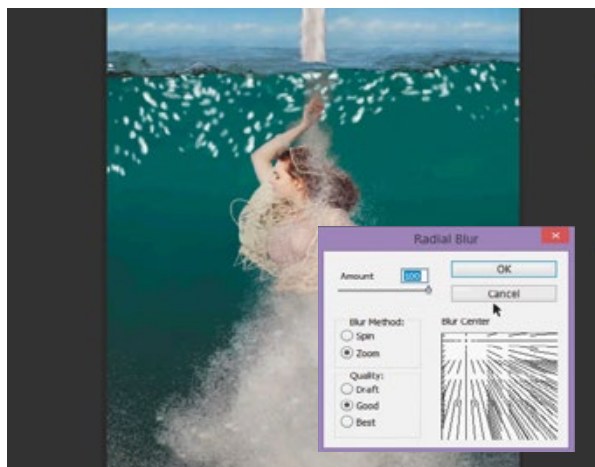
6 Selective colour layer

I masked out the background and used a selective colour layer to match the remaining blue to the green in the main document. I used the Sand Brush to mask away the skirt and rearranged the sand layers to fit. I added a selective colour layer to remove the blues, and a curves adjustment layer to warm up the skin.



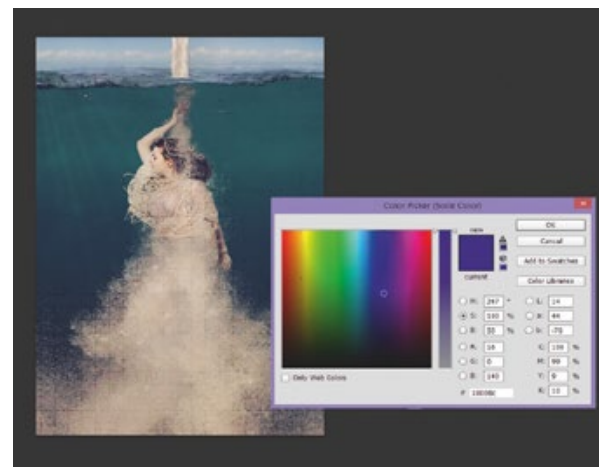
7 Reveal the sand

I duplicated the sand images, merged them and added an inverted mask. I used the Sand Brush to reveal sand over the top of the model. I used Path Blur to create movement at the top of the sand, and added a drop shadow using a curves layer clipped to the image of the girl.



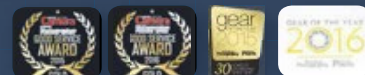
8 Use Radial Blur

Underneath the sand and model layers I added an underwater image set to 20% soft light. The next job was to paint white patches on a new layer with a random brush, and use Radial Blur to create light rays. I set the Layer blend mode to Soft Light and reduced the Opacity.



9 Add some colour

I added a sepia-cyan Gradient Map (soft light 50%) and solid colour layers in a dark aqua (difference 20%) and a deep purple (lighten at 20%). I added a Radial Gradient in soft brown to create a vignette, and then texture and cloud layers (soft light 50%), masking off skin areas. I did a Stamp Visible and a final sharpen.



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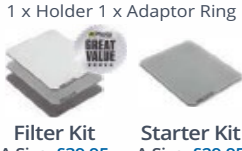


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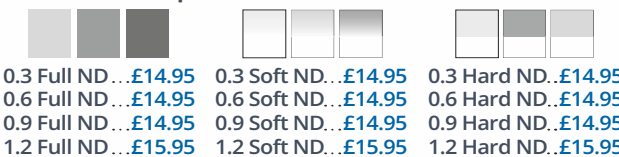


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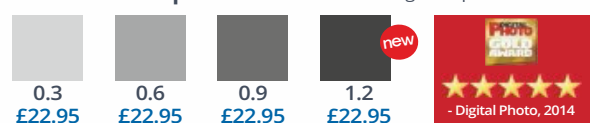
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Memory Card Cases.....£9.95
Reflector Kits.....£8.95
Rainsleeves Pack of 2.....£5.95
White Balance Caps.....£9.95
Filter Stack Caps.....from £10.95
Angled View Finder.....£39.95
DC Compact Mount.....£17.95
Circular filter Wraps.....£9.95

Caps & Hoods



Lens Caps.....£3.95
Body Caps.....£3.50
Rear Lens Caps.....£3.50
Petal Hoods.....from £10.95
Rubber Lens Hoods.....£4.95
Metal Hoods.....from £5.95
Body & Rear Sets.....£5.95

Self Take Kits



DSLR Self Kit.....£34.95
Compact Self Kit.....£24.95
Angled Self Kit.....£34.95

This Christmas!
See the SRB Top 20 gift ideas!

Coming soon to srb-photographic.co.uk

LEE Filters Something for the professional

LEE Filters 100mm System

Foundation Kit.....£59.95
Push-on Holder.....£115.00
Professional Kit.....£115.00
Upgrade Kit.....£75.00
Adaptor Rings from.....£20.00
ND Filters from.....£78.00
Polarisers from.....£155.00

Big Stopper.....£99.95
Little Stopper.....£95.99
Super Stopper.....£99.95
Filter Sets from.....£100.00
Digital Starter Kit.....£219.95
Accessories from.....£4.95



LEE Filters Seven5 System



Seven5 Holder
£59.50

LEE Filters SW150 System



SW150 Mark II Holder
£150.00

Adaptor Rings.....£17.50
ND Grads.....£52.00
ND Filters.....£64.95
Big Stopper.....£65.00
Little Stopper.....£68.00
Super Stopper.....£64.95
Polariser.....£190.00
Starter Kit.....£109.00
Deluxe Kit.....£460.00
Seven5 Hood.....£69.50
Mark II Adaptors.....£89.95
Screw-in Adaptors.....£64.95
ND Filters from.....£95.00
Big Stopper.....£132.00
Little Stopper.....£132.00
Super Stopper.....£129.95
Polariser.....£180.00
ND Filter Sets.....£249.00
Lightshield.....£18.00
Filter Pouch.....£47.95

Christmas Gift Guide

Amateur Photographer has been hard at work hunting down some of the best accessories, cameras and lenses available this festive season. Whether your budget is £5 or £500, we've got it covered...

Magnum Photos: Poster Book (Icons)

● www.thamesandhudson.com
● £19.96

MAGNUM is arguably the world's most famous photo agency and some of the most iconic images are featured in this beautifully produced poster book. With 20 detachable poster-sized prints on heavyweight paper from the likes of Henri Cartier-Bresson, Elliott Erwitt, Eve Arnold and Martine Franck, it's a great way to decorate your home with some fantastic photo art. The quality of reproduction is excellent, belying the bargain price.



London Stereoscopic Company Owl virtual reality kit

● www.londonstereo.com ● £25

STEREOSCOPIC, or 3D photography, used to be the preserve of expensive specialist kit, but now it's accessible to anyone who owns a smartphone. It's easy both to shoot stereo pictures and to display them on your phone's screen. You'll still need a specialist viewer to view them, though, and this is where the Owl VR kit comes in. Based on the Owl viewer originally designed for stereoscopic prints, this kit includes an adapter for your smartphone; essentially it's a metal plate that attaches to your device and then fixes to the viewer magnetically to hold your phone in place.



Hama bike pod

● www.uk.hama.com ● £11.99

IF YOU enjoy cycling and want to record your adventures, this Hama bike pod is an inexpensive accessory for holding a small compact or action camera. The rubberised strap loops around handlebars up to 3cm in diameter, and is easily removed when not in use. Attach a camera using the standard 1/4in screw, but there's no GoPro mount. A small ball head allows the camera's position to be adjusted. Just be sure not to overload it.

Lastolite EzyBounce flashgun bounce card

● www.manfrotto.co.uk/lastolite ● £24.95

STRAIGHT-ON bare flash can often make things look a bit garish, with heavy shadows and overpowering highlights. A bounce card allows users to angle the light and make the image more appealing. Unlike many other light modifiers, this EzyBounce flashgun bounce card is small and compact, and when not in use it packs down to the size of a wallet. It's also simple to use and attaches to a wide range of flashguns via a notched silicone strap. The white part of the bounce card folds in and out, allowing the user to direct the flashlight as they choose.



Verbatim Pro+ SDXC UHS-I 64GB

● www.verbatim-europe.co.uk ● £29



CAMERAS' pixel counts may be getting ever higher, but memory cards are more than keeping up, and high-capacity ones are more affordable than ever before.

Verbatim's Pro+ range has a quoted read speed of up to

90MB/s and a write speed of 80MB/s, which is sufficiently fast for recording a burst of large files, or 4K video footage. The cards are also claimed to be shockproof and resistant to extreme temperatures. We've used them across a range of high-performance cameras during the past year and found them to perform very well indeed.



1901 Fotografi Rodchenko strap

● www.1901fotografi.co.uk ● £34.95

THE 1901 Rodchenko leather camera strap is a fitting complement to the raft of retro-styled cameras currently available. Handmade in the UK, it's the most substantial option in 1901 Fotografi's strap stable, with its wide shoulder pad offering ample support for heavier camera/lens combinations. The 11mm-wide strap can be looped through the strap lugs of most DSLRs, or attached to smaller eyelets with the provided split rings. It should appeal to DSLR users and owners of larger CSC models.



Manfrotto TwistGrip clamp

● www.manfrotto.co.uk ● £39.95

IF YOU like to use your smartphone to take pictures, the Manfrotto TwistGrip clamp is worth a look. It allows you to mount smartphones with a width of 80mm or less onto any support or accessory that features a 1/4in thread connection. It is perfect for a time-lapse, long exposure or family group shot. Super-slim and well made, the TwistGrip is essential for taking full advantage of a smartphone's photographic capabilities.



Ansmann Powerline Vario battery charger

● www.ansmann.de/en ● £19.99

ANSMANN'S Powerline Vario is a compact universal charger designed to recharge a pair of AA or AAA cells, or almost any 3.6V or 7.2V Li-ion power pack using a pair of prongs that slide to align with the battery's contacts. As it works via a Micro USB input, you can recharge batteries using mains power, in the car using the supplied adapter or from a portable power bank. We found it works with most camera batteries, although some require a lot of fiddling with the sliding contacts.

Cullmann Magnesit Copter tripod with CB2.7 head

● www.intro2020.co.uk ● £32.99

TABLE-TOP tripods are really useful for when you don't want to lug around a full-size support, and this one throws in more features than most. With the sturdy aluminium legs folded in, it can double up as a camera handle for video shooting. The removable CB2.7 head has a reversible platform to hold either a camera or a flashgun, and can easily hold a small DSLR or mirrorless model.



STOCKING FILLERS

Lomo temporary tattoos

www.lomography.com £5.90

Easy-to-apply temporary camera tattoos that come in a pack of five designs.



Camera lens mug

www.debenhams.com £15

Complete with a lens-hood lid that doubles as a coaster or biscuit holder.



Camera tote bag

shop.tate.org £15

Decorated with old film cameras to make shopping more bearable.



Chocolate camera

www.thechocolateworkshop.co.uk £35

A full-size 35mm SLR made of chocolate. What's not to like?



Camera pencil sharpener

www.npg.org.uk £16

A TLR-shaped sharpener with a built-in drawer to collect shavings.

Camera USB stick

www.amazon.co.uk £9

Carry your image files in style; available in lots of different designs.



35mm-film cufflinks

www.amazon.co.uk £13

Look sharp and show your appreciation for film at the same time.



RØDE VideoMicro microphone

● www.rode.com ● £45

AUSTRALIAN company RØDE has a strong reputation for its high-end microphones. Its VideoMicro is a directional microphone that picks up sounds in front of the camera and is designed to match small CSCs. There's no battery; instead, it uses 'plug-in power' that's supplied by many cameras. It comes with a Rycote mount that isolates the mic from your camera, making it less prone to picking up operational sounds, and a furry windshield to limit wind noise.

Tamrac Hoodoo 18 backpack

● www.tamrac.com ● £69.99

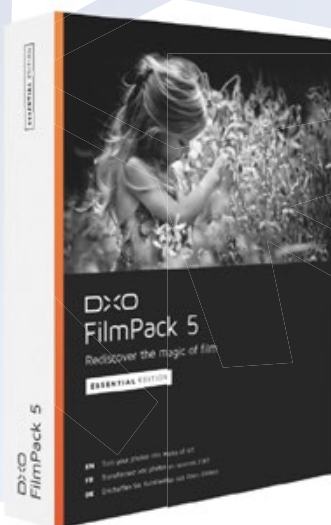
TAMRAC'S water-resistant Hoodoo 18 features a well-padded pouch in the top that has space for a small DSLR or mirrorless camera with lens attached. The main compartment is seriously spacious, while a sleeve at the rear takes a 13in laptop. With a breathable, padded back, it's ideal for long walks with your camera.



DxO Filmpack 5 Essential Edition

● www.dxo.com ● £55

A BRILLIANT gift for those who'd rather be shooting than spending ages in post-production, DxO's Filmpack 5 software allows you to quickly add the feel of well-known emulsions to your digital images. From Fujifilm's Velvia 50 and Kodak's Portra stock to Agfa and Ilford black & white emulsions, you can pick your favourite for instant results or tweak them with various filters.



WD 3TB My Book Desktop External Hard Drive USB 3.0

● wdc.com
● £94.99

THE NEED for capacious hard drives is greater than ever – particularly if you tend to shoot raw images. This 3TB option from Western Digital boasts a USB 3.0 port to allow you fast transfer of files, and backwards compatibility with USB 2.0. Password protection and the option of linking it to a Dropbox account also provide additional security for all your files.



Meike Speedlite MK320 mini flashgun

● www.amazon.co.uk ● £54.99



IF YOU'RE after a small flashgun at a bargain price, it's hard to beat the Meike Speedlite MK320. It has a bounce-and-swivel (but non-zoom) head, TTL and manual modes, and an optical slave unit for off-camera work. Unusually for the price, it includes a stroboscopic mode, while three LED lights can be used to assist focusing or for video shooting. It's available for Canon, Nikon, Fujifilm, Panasonic/Olympus and Sony cameras.

Pluto Trigger remote trigger

● www.plutotrigger.com ● £98

SOMETIMES triggering your camera's shutter manually just won't do. The Pluto Trigger gives a huge range of remote-triggering options, both on its own and when used with a smartphone. When it's connected to a phone via Bluetooth, your phone can then act as a remote release, or be used to programme timelapse and HDR shooting. The trigger unit itself has an array of built-in sensors. It's a remarkable product for the price.



Wacom Intuos Photo tablet

● www.wacom.com ● £67

WACOM'S smallest graphic tablet is aimed at those who'd like to take fine control of the cursor at the editing stage, as the supplied pen allows precise selections. Flicking a switch enables touch control, and the tablet supports multi-touch gestures such as pinch and zoom. There's an integrated pen holder, three spare pen nibs and an optional wireless accessory kit (£32) if you don't fancy connecting via USB. It's thin and light enough to carry on the go, and performs faultlessly.



Jessops Academy experience

• www.jessops.com/academy • £99



THE award-winning Jessops Academy is giving you an amazing opportunity to expand your wildlife photography skills with an exclusive offer on the Jessops Big Cats Experience – the chance to photograph majestic big cats at a sanctuary in Welwyn, Hertfordshire. Jessops' tutors will be on hand and the sanctuary staff have 40 years' experience with big cat education and conservation. Just use the voucher code **ACADEMYDISCOUNT** during your booking to get your special AP reader discount.

MeFOTO Air tripod

• www.mefoto.com • £100

THE AIR travel tripod is super-light and compact. One leg can be detached to form a selfie stick, and the kit comes with a phone holder and a Bluetooth-smartphone shutter release that clips to the centre column. Ideal if you like to shoot with a smartphone alongside your regular camera.



Kingston MobileLite Wireless Pro card reader

• www.kingston.com • £100

THIS multi-functional device is extremely useful for the travelling photographer. It's a wireless card reader, allowing you to transfer files from your SD card to your phone, but it also has a USB port so you can plug in and read a CompactFlash card or memory stick. There's 64GB of built-in memory, so you can use it to back up your best shots. It can also work as a powerbank, with a high-powered 2A, 5V USB output and 6700 mAh capacity. Finally, a built-in Ethernet port means it can be used to set up a Wi-Fi network from any LAN connection.



Samsung T3 250GB External USB 3.1 SSD 450MB/s portable solid-state drive

• www.samsung.com/uk • £110

SOLID-STATE drives may have a lower capacity-to-price ratio than standard optical hard drives, but they work on flash memory – just like a camera's memory card. This means faster performance and greater reliability, and this blisteringly fast but tiny 250GB option is one of the best examples around. Ideal for photographers who may need to quickly offload the contents of their memory cards while on the move, it also comes in larger capacities.



Tenba Cooper 13 Slim camera bag

• www.tenba.com • £149

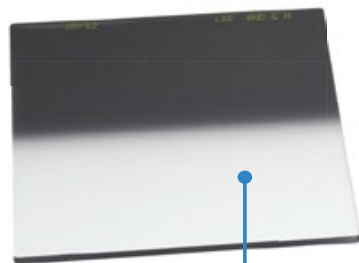
A STYLISH bag made of grey canvas and leather, Tenba's Cooper 13 Slim will hold a mirrorless camera and three or four lenses, including a long telephoto zoom plus a 13in laptop. Numerous internal pockets allow organisation of batteries, memory cards and so on. The lid is held down by special 'silent' Velcro that's much quieter to open than the conventional type; alternatively, there's a zip along the top. The padded camera insert can be removed, so you can use the bag as a briefcase.



Lee Seven5 starter kit

• www.leefilters.com • £109

PERFECT for budding seascape photographers using compact system cameras, this kit combines a 0.6 neutral density hard grad filter with the Lee Seven5 Filter Holder. The kit allows for more balanced exposures when shooting seascapes, with the hard transition suiting it to other scenes where there is a defined boundary. The holder also accepts other Lee filters, enabling extra-long exposures.





Nissin Di700 Air flash unit

● www.nissindigital.com ● £170

A POWERFUL off-camera flash unit with wireless control for TTL metered and manual shooting, the Nissin Di700 Air offers an impressive feature set at a fraction of the price of the camera manufacturers' equivalents. Its bounce-and-swivel zoom head covers 24-200mm and stretches as far as 16mm using the built-in wide panel. It's powerful too, with a guide number of 48m @ ISO 100 when set to 105mm. The unit is powered by four AA batteries giving a recycling time of 4 seconds or less. Full TTL or manual off-camera control is available using Nissin's Air 1 Commander unit.

Novo Explora T10 tripod

● www.ukdigital.co.uk ● £229

CARBON-FIBRE tripods don't have to be too expensive, and the Novo Explora T10 provides a lot for your money. It has a maximum height of 165cm and a 15kg load capacity, but weighs 1.75kg with its ball-and-socket head, and collapses down to just under 50cm. The legs have three angle settings, and the head has a friction control and accepts Arca Swiss-type quick-release plates. With a lovely feel, great build quality, and both a ball head and detachable monopod, it's very good value for anyone after a complete carbon-fibre tripod kit.



GoPro HERO5 Session action camera

● www.gopro.com ● £249

GOPRO recently updated its HERO range of action cameras, and this new arrival has a raft of impressive features shoehorned into its diminutive cube of a body – 4K video sits at the top of the spec sheet, with the further options of 10MP image capture, time-lapse and burst shooting, and built-in Wi-Fi.

Waterproofing without any additional housings makes it suitable for use on the beach, in the rain or up a mountain, and if your hands are too busy clinging on to a surfboard or a set of ski poles to start recording, you can simply command it to do so with your voice.

Epson Expression Photo XP-960 printer

● www.epson.co.uk ● £180

THE MARKET is awash with printers and all-in-ones, but the Epson XP-960 stands out as a well-constructed multifunction unit incorporating a useful A3 printing ability in a casing little larger than standard A4 printers. It can print conventionally from a computer using a USB connection, from mobile devices using Wi-Fi, or from most

popular memory cards using the built-in card reader. There's also a 4,800dpi scanner on board, while everything can be controlled using the superb 10.9cm LCD touchscreen. The XP-960 performed faultlessly in our testing and produced very high quality prints, making it an all-in-one worthy of serious consideration.



WD MyCloud EX2 Ultra 4TB storage

● www.wdc.com ● £260

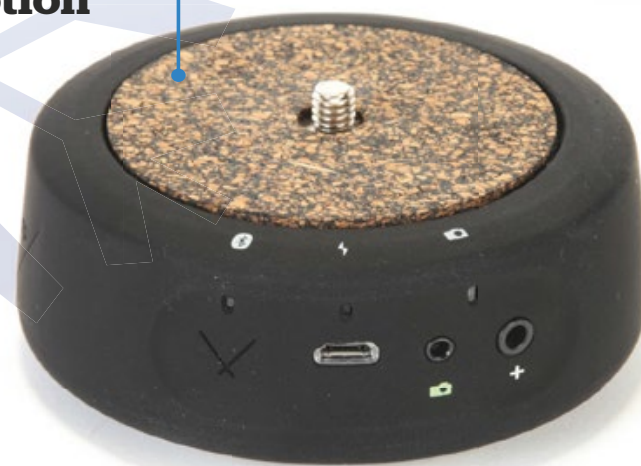
Storage space is a bugbear for photographers, but a network-attached storage (NAS) device like the EX2 Ultra from Western Digital makes it simple. This version contains two 4TB WD Red drives configured in a RAID 1 (mirrored) set-up, meaning you won't lose all your files if one disk fails. USB 3.0 ports allow further backup to portable drives, and you can access files using the WD MyCloud app.



Syrp Genie Mini motion control unit

● syrp.co.nz ● £275

NUMEROUS devices will rotate your camera when shooting time-lapse sequences, but the Syrp Genie Mini is the best we've seen. It can also be used to record sweeping video footage or creating panoramic stitched images. It may not be cheap, but its quality, ease of use and functionality are superb.



Cooperative of Photography Field Jacket Original

● store.cooph.com ● £358

JACKETS that are made for photographers often leave a lot to be desired on the style front, but the Field Jacket from Cooph is an exception. It's also made from waterproof and windproof 100% cotton originally used to protect British Hurricane

pilots from hypothermia if they wound up in the Atlantic during the Second World War. It has large outer pockets for carrying a lens or two while hidden zippable pockets, and a quick-access phone pocket, keep gear nice and safe.



ONA Prince Street camera bag

● johnsons-photopia.co.uk ● £380

ONA produces some sumptuous bags but the Prince Street messenger bag caught our eye. It's available in waxed canvas in three colours (Smoke, Field Tan and Black), but the

hand-crafted Italian leather versions in dark truffle, cognac or black really turned our heads. The padded interior also accommodates a DSLR and two or three lenses plus an 11in laptop.

Peli Protector Case 1600 with dividers

● johnsons-photopia.co.uk ● £418.99

PELI makes a huge range of cases in all manner of sizes, but with internal dimensions of 552x427x200mm the 1600 range is a great option for keeping photographic gear safe. You can buy it empty, with pick 'n' pluck foam or with internal dividers,

which is our preference because it makes the case a versatile and secure store for delicate kit. The Protector cases are watertight, dustproof and corrosion-proof, and they come with the legendary 'You break it we replace it' guarantee.



Gitzo Mountaineer GK2542-80QD tripod

● www.gitzo.co.uk ● £499

GITZO tripods have a fantastic reputation and are widely used by professional photographers. If you've never used one you might wonder what all the fuss is about, but in essence they do the job they are supposed to do flawlessly and last a lifetime. This four-section carbon-fibre tripod comes complete with a high-quality ball head and makes a great all-rounder. At 2.35kg it's not the lightest model, but this brings a payload of 14kg so it will have no trouble with pro DSLRs or even medium format.



DJI Mavic Pro drone

● www.dji.com ● £999.99

DJI'S LATEST drone is designed to be ultra portable and quick to launch, with four folding arms and propellers that tuck away against its body. It can be operated by a long-range remote controller, or by your smartphone at shorter range. It features a stabilised 4K camera, a visual navigation system, a 4.3-mile range and up to 27 minutes of flight time.



STOCKING FILLERS

Soft Shutter release

from £5, www.ebay.co.uk
Transform the feel of a threaded shutter button.



Hama 2in1 USB OTG

£6, uk.hama.com
Read SD and microSD cards on an Android device and computer.

OpTech rain sleeve twin pack

£6, optechusa.com
Semi-disposable ponchos to keep your camera dry.



LensPen Peeps

£6.50, www.lenspen.com
Help to keep your glasses clean while you're out shooting.



PNY PowerPack CC2500

£15, www.pny.eu
Keep your phone topped up with this credit-card-sized powerbank.

Micflip fully reversible USB cable

£16, winnergear.com
Micro USB cable with connectors that can plug in either way around.



Tamrac Arc Compact filter case

£16, www.tamrac.com
Neatly carry three filters up to 77mm diameter.

Leef iBridge 16GB

£50, www.leefco.com
Carry photos without clogging up your iPhone.



New bargain cameras

Camera prices may be rising, but you can still get great value for money.

Andy Westlake shops around

WHEN it comes to buying a new camera, you'll often get the best value for money by choosing a model that's a couple of years old. While it may have an older sensor and perhaps lack smartphone connectivity, you'll still end up with a perfectly capable camera. Here are our picks of the best bargains.



Nikon D3300 + AF-P Nikkor 18-55mm f/3.5-5.6G VR

● £319 ● www.nikon.co.uk

NIKON'S entry-level DSLRs have traditionally offered very simple handling that makes them ideal for beginners, and the D3300 follows suit. The compact body offers a reasonable level of external control, while the 24-million-pixel DX-format sensor gives stunning

images for the price. Compared to the newer D3400, the only real difference is the lack of Bluetooth smartphone connectivity. The 18-55mm kit zoom retracts to a more compact size for transport, and uses a stepper motor for silent, precise autofocus.



Canon EOS 700D + EF-S 18-55mm f/3.5-5.6 IS STM

● £459 ● www.canon.co.uk

CANON'S 700D suits both beginners and enthusiasts. It's capable of decent image quality, while its 5fps continuous shooting helps keep up with moving subjects. Handling is excellent and the touchscreen is fully articulated, while the lens brings silent focusing and includes optical stabilisation.



Panasonic Lumix DMC-LX100

● £479
● www.panasonic.co.uk

THE LX100 may be more than two years old, but it's still one of the best compacts for enthusiasts, and is very pleasant to use. Its 24-75mm equivalent lens has a fast f/1.7-2.8 maximum aperture making it great for low-light work, aided by very effective image stabilisation. Traditional controls encourage creative shooting, as does the multi-aspect ratio sensor. The 12-million-pixel resolution may sound low by modern standards, but should still make decent A3 prints.



Olympus Pen E-PL7 + M.Zuiko 14-42mm EZ

● £379
● www.olympus.co.uk

OLYMPUS'S entry-level Pen may lack a viewfinder, but you'll find the guts of the OM-D E-M10 in a more compact body. The 16-million-pixel Four Thirds sensor is mounted on an effective 3-axis in-body image-stabilisation system and the tilting screen can face forwards for selfies. Continuous shooting at 8fps and a capable 81-point autofocus system round off the package, and you can always add an accessory viewfinder.



Fujifilm FinePix XP90

● £129 ● www.fujifilm.co.uk

IF YOU'RE after a simple, rugged compact camera, as a holiday camera or perhaps for a child, then the XP90 is a bargain. It's waterproof to 15m (50ft), dustproof and shockproof to a fall of 1.75m (5.8ft) and very simple to use. It's this year's version of a long-running line, so despite its relatively low price you get a decent 3in, 920,000-dot screen, Wi-Fi connectivity and a 28-140mm equivalent zoom. Don't raise your hopes too high regarding image quality, but you'll struggle to beat it for the price.



Sony Alpha 6000 with E PZ 16-50mm f/3.5-5.6 OSS

● £499 ● www.sony.co.uk

SONY may have updated the Alpha 6000 twice in the past year, but the improved features come at a much higher price. The three-year-old Alpha 6000 is still very capable, with its 24-million-pixel sensor incorporating phase-detection

pixels for faster, more reliable autofocus and speedy 11fps continuous shooting. Wi-Fi connectivity is built in and the rear screen tilts for waist-level or overhead shooting. The flat body and collapsible pancake lens design make it easy to carry.



Panasonic Lumix DMC-TZ60

● £249 ● www.panasonic.co.uk

IF YOU need a long zoom pocket camera with a built-in viewfinder that can shoot in raw format, Panasonic's TZ series is your only option. It may be two generations old and officially discontinued, but the TZ60 can still be found new, and uses the same 30x, 24-720mm

equivalent lens and physical design as the newer TZ70 and TZ80. Image quality in good light is surprisingly positive, despite the small 1/2.3in sensor. The EVF is small and low resolution, and has been improved in more recent generations, but it's still better than nothing.

Pentax K-50 with 18-55mm and 50-200mm zooms

● £449 ● www.pentax.co.uk

PENTAX'S DSLRs have always offered a lot for the money, and the K-50 is no exception. Costing less than £500 for a twin-lens kit, with a 50-200mm telephoto zoom alongside the standard 18-55mm kit zoom, it represents remarkable value, especially when you consider the large pentaprism viewfinder, twin-dial control and built-in image stabilisation that works with all lenses. The 16-million-pixel sensor is still capable of fine results, too. The main disadvantage compared to newer models is its fixed, rather than articulating, rear screen.



Sony Cyber-shot RX100 II

● £439 ● www.sony.co.uk

SONY'S RX100 range transformed the compact camera market with the introduction of 1in-type sensors in pocketable bodies. All five generations are still on sale if you shop around, but our pick in terms of performance for your money is the second version. It may not have the faster zoom lens and pop-up viewfinder of later iterations, but it's more compact, has a longer 28-105mm equivalent optic, and a useful accessory shoe. Compared to the original it also gains Wi-Fi and a tilting screen. If you need a viewfinder, its sibling, the RX100 III, is a great choice.

Prime lens deals

Got a kit zoom and perhaps a telephoto zoom? Why not ask Santa for a fast fixed-focal-length prime lens. Here are our top primes for each camera system – and they won't break the bank



Canon EF 50mm f/1.8 STM

● www.canon.co.uk ● £89

THE LATEST iteration of Canon's long-running 'nifty fifty' is easily its best yet, thanks to the inclusion of a stepper motor that gives silent and accurate focusing. The seven-bladed aperture gives much more attractive out-of-focus backgrounds and the build quality is noticeably improved compared to the previous model, too.



Nikon AF-S DX Nikkor 35mm f/1.8G

● www.nikon.co.uk ● £149

WHILE it's possible to find new Nikon lenses cheaper than this, they are 'D'-type optics lacking built-in motors that won't autofocus on the firm's entry-level DSLRs. This DX-format prime is a great second lens for Nikon's entry-level D3000-series DSLRs, but works equally well on higher-end cameras. For a slightly narrower view ideal for portraits, also consider the AF-Nikkor 50mm f/1.8G.



Panasonic Lumix G 25mm f/1.7 Asph

● www.panasonic.co.uk ● £159

MICRO Four Thirds users have plenty of fast primes in the 'normal' focal-length range to choose from, but the Panasonic 25mm f/1.7 stands out as the best value. It's a little bulky compared to alternatives, but the optics are very good and autofocus is quick, quiet and accurate. For those building up a system on a budget, it's a fantastic choice for Panasonic and Olympus owners alike.

Fujinon XF 35mm f/2R WR

● www.fujifilm.co.uk

● £299

FUJIFILM'S 35mm f/2 is the first in a new line of compact weather-sealed primes for X-system mirrorless cameras. Its tapered barrel shape is designed not to obstruct the hybrid viewfinders found on X-Pro models, while the small size makes it equally well suited to the petite X-T10. Fujifilm's signature built-in aperture ring offers fast, intuitive shooting. The company has also recently released a similarly designed 23mm f/2 and shown an upcoming 50mm version, too.



Olympus M.Zuiko Digital ED 45mm f/1.8

● www.olympus.co.uk ● £179



EVERY system seems to have one gem of a lens whose low price belies its quality and appeal. From Olympus it's the 45mm f/1.8, a lovely portrait lens with a 90mm equivalent angle of view that strikes a great balance between sharpness and attractive background blur. Small and lightweight with fast and silent autofocus, it's the essential second lens for Micro Four Thirds shooters.



Sony E 16mm f/2.8

● www.sony.co.uk ● £199

THIS ultra-slim 'pancake' prime is one of the most underrated in Sony's APS-C E-mount range. Offering a 24mm equivalent wideangle view, it's a great companion to an 18-55mm or 18-200mm zoom, and is so small and light you can carry it around all the time without noticing. It's best used stopped down to f/5.6 to avoid soft corners, at least for shots that demand fine detail across the frame.

Pentax SMC DA 35mm f/2.4 AL

● www.pentax.co.uk ● £119

PENTAX APS-C DSLR users who'd like a second lens to complement an 18-55mm kit zoom should take a look at this budget 35mm optic. It features an angle of view roughly equivalent to a 50mm lens on full frame, giving a very natural look to your images, and the relatively fast aperture is good for low-light shooting, especially in concert with the in-body stabilisation systems found in Pentax DSLRs. If you'd prefer a longer focal length for portraits, the Pentax SMC DA 50mm f/1.8 is another bargain option.



Sigma 105mm f/2.8 EX DG Macro OS HSM

● www.sigma-imaging-uk.com ● £319

LONGER focal-length macro lenses have the advantage of giving longer working distances for close-up shooting, so you're less likely to disturb wildlife. Sigma's latest 105mm f/2.8 Macro is a long-running favourite of ours, with an internal-focus design giving 1:1 reproduction. It also includes optical stabilisation, although as always this gets less effective at close focus distances. Despite this, it's a great lens for APS-C and full-frame users alike.



Samyang 50mm f/1.2 AS UMC CS

● www.samyanglensglobal.com ● £319

ULTRA-FAST primes normally cost the earth, so this f/1.2 lens from Samyang counts as a real bargain. It's for compact system cameras with APS-C or smaller sensors, and available in Canon EF-M, Fujifilm, Sony and Micro Four Thirds versions. The low price is down to its fully manual operation for both focusing and aperture setting, but with the focus aids on modern mirrorless models this isn't a problem. There's absolutely no compromise with the optics, which are superb, combining good sharpness wide open with lovely background blur.



Tamron SP AF 60mm f/2 Di II LD IF Macro

● www.tamron.co.uk ● £350

APS-C DSLR users looking for a macro lens that's also handy for people pictures should look at this unique Tamron optic. The 90mm equivalent focal length and f/2 aperture make it ideal for portraits with attractively blurred backgrounds, while the 23cm minimum focus delivers 1:1 magnification for close-ups. It's much smaller and lighter than macro lenses in the 90-105mm range, too.

Sigma 60mm f/2.8 DN Art

● www.sigma-imaging-uk.com ● £119

SIGMA makes three compact f/2.8 primes for Sony APS-C and Micro Four Thirds mirrorless cameras, all of which give great performance for their price. But it's the 60mm f/2.8 that stands out the most for us. It gives a short-telephoto perspective that's ideal for people pictures (90mm equivalent on Sony and 120mm equivalent on Micro Four Thirds) and is impressively sharp even when shooting at maximum aperture. CSC users on a budget should also take a good look at the company's similarly priced 30mm f/2.8 and 19mm f/2.8 options.





Canon EOS 5D Mark IV,
EF 24-70mm f/2.8L,
20secs at f/11, ISO 50

Westcott Ice Light 2

The dark winter evenings are upon us, but is the **Ice Light 2** the perfect tool for painting subjects at night? **Michael Topham** finds out if it's worth the high price tag

For and against

- + Quick and easy to use
- + Supports wireless control with Westcott app for Apple iOS users
- + Offers beautifully diffused light
- + Strong and robust build quality
- + Built-in power-level memory
- Expensive accessories
- Battery indicator doesn't show a percentage level of the remaining power
- Battery and power indicators can't be switched off during long exposures

There's no shortage of LED panels on the market for anyone who requires a bright and constant source of light. Rectangular and square-shaped LED panels come in all shapes and sizes, with different power outputs and colour temperature controls. While they're great at providing a large pool of light across a wide area, they're not best suited to all subjects and shooting situations. Lighting manufacturer Westcott was quick to acknowledge the demand for a slightly different type of LED panel and announced the

Ice Light, or lightsaber, as it affectionately became known, in 2013. The idea was fairly simple – a long thin tube of LEDs creates a narrower beam of light, but can be handheld and transported very easily. When I tested the original Ice Light (AP 14 February 2015), I loved the way it diffused the light evenly and facilitated creative painting in the dark in virtually any location thanks to its in-built rechargeable battery. Since then, Westcott has created what it claims to be its enhanced version of its predecessor, responding to feedback from those who regularly

use LED panels in the field. All wrapped up, I headed out into the cold on a dark winter's night to discover if it meets its promise of being one of the best strip-light LED panels currently available.

Features

The original Ice Light provided a 1160-lumen output, but this latest model is even brighter. Engineered with patented LED technology, it provides a 50% brighter output than its predecessor and successfully squeezes its 1740 lumens of daylight-balanced (5500K) light into its compact

At a glance

- £549
- 5550K daylight-balanced output

'If you set the Ice Light 2 to full power, you can expect to get just over an hour of constant flicker-free illumination'

cylindrical housing. On a scale of 100, the Ice Light 2 has a high Colour Rendering Index (CRI) of 96, which should see it render all frequencies of the colour spectrum faithfully. The daylight-balanced LEDs are tested and rated for 50,000 hours of use, which equates to a life expectancy of more than 17 years, if used eight hours a day. To support its brighter output, the Ice Light 2 features a new and improved removable lithium-ion battery that can be charged inside or outside the unit, or replaced with a spare that will set you back around £70. If you set the Ice Light 2 to full power, you can expect to get just over an hour of constant flicker-free illumination, making it ideal for photographers and videographers alike.

Unlike similar products on the market, such as the Gloxy Power Blade (£130), the Ice Light 2 has a built-in diffuser designed to protect the LEDs and provide a 73° beam angle. Rather importantly, a matt-black casing surrounds the back of the tube to prevent unwanted light being traced during long exposures. Included in the kit is a smart protective carry case as well as an in-car charger to replenish the battery level on the go between locations. Users also have the option to control the Ice Light 2 wirelessly from an iPhone or iPad using Bluetooth technology via a new Ice Light app that's currently available only for iOS users.

In use

At either end of the Ice Light 2 is a 1/4in tripod thread. It's often a challenge focusing when you're working in complete darkness, so having the option to mount the Ice Light 2 to a tripod and locate it next to a subject before returning to the camera to pre-focus and lock the focus makes the whole process of shooting at night

just that little bit easier. I found the large on/off switch lets you turn it on and off easily when you're working with thick gloves, and the two silver up/down buttons let you take precise control of the power output across its 18-step range.

The digital indicator above displays the power-output setting, and by holding down the up or down buttons it's possible to get from the lowest output to the highest, or vice versa, in just over two seconds. There were numerous times when I turned it on and off between shots to conserve battery power, which drew attention to its automatic power output memory function. When switched off, it's programmed to remember the last power setting before returning to the same power setting when it's switched on again. This is very useful and helps to maintain consistent results in a series of shots. The battery-level indicator turns from blue to orange when the battery level is running low and then to red just before it runs out completely.

With my best results being created at a power setting of 4, I found I never got close to depleting the battery during 45 minutes of on/off use. If you'd prefer greater control of the spill of the light to create a narrower beam, Westcott also produces barn doors for the Ice Light 2, setting you back a further £60.

My only gripe with the Ice Light 2 is not having the option to turn off the bright-blue power output and battery-level indicators on the handle. When my hand wasn't covering these, I noticed that my long exposure shots suffered from long blue light trails. This was relatively easy to resolve out in the field by covering both with black gaffer tape, but it would have been more convenient to have a built-in function to switch these off.

AP



The Ice Light 2 has a rechargeable battery that can be removed. This allows users to buy spares, which can be dropped in as and when required

Battery indicator and power output uncovered



Note the blue streaks running through the image

Battery indicator and power output covered



Applying tape around the handle solved the issue

Our verdict

WHILE there's room for improvement, the Ice Light 2 is the best portable and continuous light I've used for painting at night. It is also good for portraits, which is its principal purpose. The Ice Light 2 has intuitive controls that are easy to operate in the dark, it provides daylight-balanced light that's wonderfully diffused and has sufficient power to illuminate large subjects. The main drawback is its price of £549. Cheaper alternatives are available, and there's the option to create your own LED strip panel using budget LED inspection lamps from hardware stores, although they're unlikely to offer the same level of versatility, sophisticated control and power output as the Ice Light 2. But if you're after the best LED strip light money can buy, look no further.

Data file

Power
1740-lumen output with 96 CRI

Colour temp 5500K

Control
18-step dimming from 5% to 100%

Support
1/4in-20 threads for easy mounting

Visit fjwestcott.com

Amateur Photographer
Testbench
Recommended
★★★★★



Great for illuminating large subjects outdoors, the Ice Light 2 is also suitable for smaller studio set-ups

ROUND TWO
NOW OPEN!



AFOY

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Amateur Filmmaker of the Year competition

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Two of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £13,000!

Round One Winner
Canon XC10+
Directional Mic DM-E1
Worth £2,000
Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoyenvironment
to send us a link to your short film and to view the full terms and conditions

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JPEG



Chromatic aberration is automatically cleaned up in the JPEG

Raw



In the raw version, chromatic aberration is not processed out

© IAN BURLEY

Do all lenses have chromatic aberration?

Q I have been shooting in raw+JPEG and notice my JPEG images are fine, but the respective raw images have chromatic aberration usually around the high-contrast areas. Is this the sign of a defective lens (and should I return it) or is it normal? **Kusanova**

A Chromatic aberration (CA) is where areas of an image exhibit a colour shift because constituent light of

different wavelengths aren't focused together precisely enough. Really good optical design can minimise CA to the point at which it isn't noticeable in normal conditions, especially on film cameras. With digital sensors, overloading of photosites along high-contrast edges can introduce a coloured fringe or halo that can be confused with CA. Digital sensors are also susceptible to the influence of a wider range of wavelengths outside of the visible range. Even though the sensor has a stack of filters in front of it, if these non-visible

frequencies are high in intensity they can contribute to a fringing effect that is similar to chromatic aberration. These imperfections can be filtered out in post-processing and this can be done in-camera and personalised to a particular camera body and lens combination, thanks to predetermined profiling. Since a raw file is not supposed to be subject to processing like this, you will often see aberrations that are absent from the same frame recorded in-camera as a JPEG, which has been cleaned up by the camera's image-processing engine.

AF doesn't seem to work

Q I am a beginner who has attended a one-day course so I can use my Canon 760D in AF mode, and have gone out for a couple of shoots. However, back at home now a few days later, I have a

problem and I am sure it's something that I haven't got set correctly. I am in AF mode, using f/3.5 and am in one-shot mode, and have set my focus point. When I half-press my shutter button, though, I am not getting the reassuring beep, or red light, which means my shot isn't focused at all. I am OK with adjusting the other settings, but this very basic initial step is holding me back. I feel such a fool!

Helen Wilkinson

A This is probably very simply that the lens is switched to manual focus. Check that the switch on the lens is set to AF rather than MF. If that is not the problem, you could check that there is no dirt on the electrical contacts at the back of the lens where the lens mount is. You can also check the pins on the camera body, but be careful as these are fairly delicate.



Your lens may be set to MF rather than AF

Screen calibration

Q I recently treated myself to a nice new monitor, a BenQ SW2700, along with an Xrite i1 calibrator device. I have the monitor set to sRGB and have calibrated it, so in Photoshop 'Color Settings' do I select the new colour profile or do I just select the standard sRGB setting? **Eddie**

A The monitor will probably have a number of preset modes, like 'Vivid' or 'Gaming' and 'sRGB'. However, if you are calibrating your monitor you should not use a preset mode. The calibration software will ask if the monitor provides access to manual brightness, contrast and colour (RGB) controls. You can calibrate without adjusting some of these settings manually, but you will get a better result if you do adjust them.

Q&A compiled by Ian Burley

INSPIRED
Travel
Photographer
2016



WIN a holiday in the Gambia

Send in your inspiring travel photographs and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

How to enter

There are three categories you can enter:

1 People

We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

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FUJIFILM
X-T10

Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience (gambia.co.uk)

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- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines. PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit fuji.co.uk/x-t10.



Enter online at amateurphotographer.co.uk/inspiredtraveller

My life in cameras

Oliver Curtis recalls some of the cameras that have helped shape his career

Oliver Curtis



Oliver Curtis's first solo exhibition, entitled *Volte-face*, premiered at London's Royal Geographical Society in September 2016. Taken over a period of four years, *Volte-face* is a series of images taken at the world's most photographed historic sites, buildings and monuments – but looking away from them. To coincide with the exhibition, a book of the project featuring an essay by Geoff Dyer has been published by Dewi Lewis Publishing. www.olivercurtisphotography.co.uk.

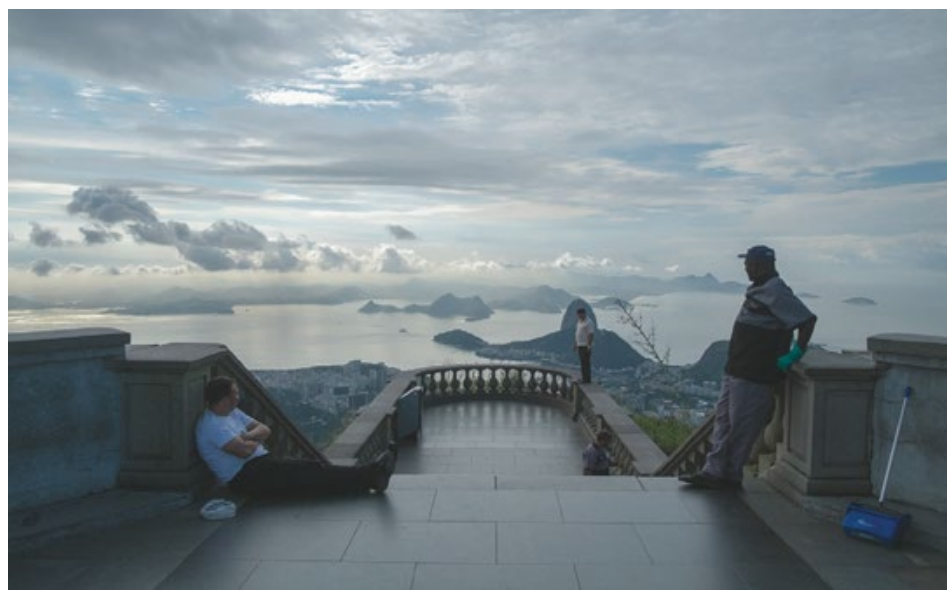
1968 Kodak Six-20 Box Brownie

My parents gave me this camera in the '60s when I couldn't have been more than five or six years old. I have no recollection of the pictures I took with it, but I was fascinated by the inverted image on the top and side, and the red window showing the exposures.



1978 Zenit-E

The Zenit-E SLR was my first 'proper' camera after I started to take photography seriously. I liked the flatness of the images created by the 50mm lens and the external ambient exposure meter was surprisingly accurate.



'Christ the Redeemer', Rio de Janeiro, Brazil from Oliver's *Volte-face* exhibition

© OLIVER CURTIS

1981 Nikon FM

These cameras were acquired when I began my photography A-level at Filton Technical College in Bristol in 1979. I had a silver-and-black one for black & white Ilford negative film, and an all-black body one for colour transparencies, usually Kodak Ektachrome. Besides giving me neck ache, I think carrying two cameras around made me feel very professional. I had seen Dennis Hopper playing a photojournalist in the movie *Apocalypse Now* and thought he looked cool. They're really great cameras.



2005 Canon EOS 5D

The Canon EOS 5D was my first digital camera. Until this was launched, I wasn't at all convinced about digital capture, particularly regarding skin tones and highlights. However, Canon really set the benchmark with this model for the gentleness of its tonal reproduction.



2012 Fujifilm X-Pro1

I suppose this could be called a 'poor photographer's Leica', but arguably it is equally as good in terms of dynamic range and image sharpness if you stick to the fixed-focal-length lenses, shoot raw and protect the highlights. I've only ever used the 18mm lens, as I love its lack of distortion and sharpness. I used this for my recent *Volte-face* project, because its lightness and portability meant that I always had it on my shoulder.





Professor Newman on...

Dual pixel raw

The dual pixel autofocus mechanism of the Canon EOS 5D Mark IV opens up intriguing possibilities

A few months ago I wrote about plenoptic cameras (AP 28 May), the most well-known example being the Lytro Light Field camera, which has recently been 'put on steroids' and become a motion-picture camera providing remarkable facilities. These pertain mainly to the extra capabilities that editors have in post-processing, from changing the point of focus, through altering the apparent position of the camera to selecting a subject according to its distance from the camera and rendering that subject alone.

As explained in the article, a plenoptic camera works by taking many images, each with a large depth of field and each from a slightly different position. In effect, each of the images captures the effects of a bundle of light rays coming through a small region of a normal camera's aperture. Using image-processing software, it is possible to synthesise the image

'Personally, I congratulate Canon on making the dual pixel raw available'

that would have been produced by different combinations of those rays, which in turn allows the tricks mentioned above to be executed.

Even as Lytro retreats from the consumer market, some of the facilities of a plenoptic camera are again available – by way of the new Canon EOS 5D Mark IV. Like other recent Canon DSLRs, it makes use of the firm's dual pixel autofocus mechanism, whereby each pixel is split in half behind a common microlens. The effect of this is that the two subpixels collect light from different sides of the lens's exit pupil. In the Mark IV, Canon has provided an ability to write out a raw file that preserves the data from the two subpixels.

While having light-bundle data coming from just two light bundles does not provide the complete capability of the many separate

data sets that would be available from a true plenoptic camera, it does provide a limited ability to change the point of focus and to move the point of view from side to side. The ability to change point of focus is only enough to provide a tiny tweak, but possibly enough to give that critical eye focus in a portrait in which it's just been missed by an eyelash. The ability to change the direction of the shot is also limited. Effectively, the range of movement is limited to the aperture of the lens or less.

This restricted range of possible adjustment has led some people to dismiss the feature. Personally, I congratulate Canon on making the dual pixel raw available. While it might be of limited power today, once such an innovation is available it will be remarkable to see what ingenious people make of it.



The Canon EOS 5D Mark IV allows a limited ability to change the point of focus and move the point of view

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm f2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-BOXED £1,275.00
CANON 70 - 200mm f4 USM "L" IMAGE STAB + T/COLLAR.MINT-BOXED £675.00	
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT BOXED £865.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER ...	MINT-CASED £699.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 28mm f2.8 E/F.....	MINT £195.00
CANON 50mm f1.8 MARK I (VERY RARE NOW).....	MINT £129.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £155.00
CANON 55 - 200mm f4.5/5.6 USM MK III.....	MINT £59.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £299.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM APPERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABILISER.....	EXC++ BOXED £475.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL.MINT BOXED £375.00	
TOKINA 100mm f2.8D MACRO ATX-PRO + HOOD.....	MINT- £245.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY BLACK WITH MANUAL & STRAP.....	MINT- £465.00
CONTAX 28mm f2.8 BIOGON "G" HOOD,FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GDI DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX RTS BODY.....	MINT BOXED £115.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA X2 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

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LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA D LUX (TYPE 109) BLACK COMPLETE.....	MINT BOXED AS NEW £599.00
LEICA EVF2 ELECTRONIC VISO-FLEX FIDR X2,VARIO,M.....	MINT £269.00
LEICA M7 BODY LATE MODEL.....	MINT BOXED AS NEW £1,395.00
LEICA M3 BODY REALLY NICE ONE.....	EXC+++ £795.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £695.00
LEICA M2 BODY.....	EXC++ £399.00
LEICA M1 BODY.....	EXC++CASED £499.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
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LEICA IIIg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA IIIA BODY WITH 5CM f2 SUMMITAR.....	MINT-CASED £495.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR.....	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM.....	MINT-BOXED £599.00
ZEISS 21mm F4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED") MINT BOXED £1,095.00	
LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATEST.MINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 35mm f2.5 SUMMARIT M 6 BIT WITH HOOD.....	MINT £750.00
LEICA 50mm f2.5 SUMMICROM CHROME 11816.....	MINT BOXED AS NEW £1,195.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT £795.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 50mm f2.5 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR ASP L39 BLK.....	MINT BOXED £279.00
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LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FENOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICAFLX BODY CHROME.....	MINT- £195.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
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HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
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HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
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HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00

HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO.....	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
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BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S.....	MINT- £165.00
BRONICA SO-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
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BRONICA 65mm F4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
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BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
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MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
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MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB.....	MINT £169.00
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PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
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ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6x7.....	MINT-BOXED £75.00

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NIKON 50mmf1.8 A/F "D".....	MINT-BOXED £79.00
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NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 300mm f4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £795.00
NIKON 18 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
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NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f2.8/4 A/F D.....	MINT BOXED £395.00
NIKON 28 - 105mm f3.5/4.5 IF A/F "D".....	MINT BOXED £175.00
NIKON 24 - 120mm f3.5/5.5 A/F "D".....	MINT- £175.00
NIKON 24 - 120mm f3.5/5.6 A/F "G" ED AF-S VR + HOOD.....	MINT- £175.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 35 - 70mm f2.8 A/F.....	MINT- £295.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 55 - 300mm f4/5.6 "G" ED VR.....	MINT + HOOD £189.00
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SIGMA 17 - 35mm F2.8/4 EX ASHERICAL	EXC++BOXED £135.00
SIGMA 18 - 200mm f3.5/6.3 A/F DC HSM OPT STAB	EXC++ £125.00
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SIGMA 70 - 200mm F2.8 APO EX DG MACRO	MINT-BOXED £295.00
SIGMA 70 - 300mm f4/5.6 DG MACRO D5300 COMP	MINT BOXED £110.00
SIGMA 135 - 400mm F4.5/5.6 "D" APO	EXC++ £275.00
TOKINA 12 - 24mm F4 EX DSAPHERICAL AT-X PRO	MINT+HOOD £299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TOKINA 35mm F2.8 ATX PRO DX MACRO 1:1 LATEST	MINT BOXED £295.00
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Canon










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
More Canon Inks...



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CLi521 Colours 9ml	£10.29
PGI525/CLi526 Set of 5	£49.99
PGI525 Black 19ml	£11.99
CLi526 Colours 9ml	£10.29
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PGI550 Black 15ml	£10.99
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PGI550/CLi551XL Set 5	£59.99
PGI550XL Black 22ml	£12.99
CLi551XL Colours 11ml	£11.99
PG540 Black 8ml	£12.99
PG540XL Black 21ml	£19.99
CL541 Colour 8ml	£16.99
CL541XL Colour 15ml	£19.99
PG545XL Black 15ml	£15.49
CL546XL Colour 13ml	£16.99
Compatibles:	
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CLi8 Colours 13ml	£3.99
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CLi521 Colours 9ml	£3.99
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PGI525/CLi526 Set of 5	£19.99
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BCi6 Colours 15ml	£2.99
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PG50 Black 28ml	£12.99
CL51 Colour 24ml	£14.99
PG510 Black 11ml	£13.99
CL511 Colour 11ml	£15.99
PG512 Black 18ml	£13.99
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CL541XL Colour 15ml	£14.99
PG545XL Black 15ml	£11.99
PG546XL Black 21ml	£12.99


Many more in stock!

EPSON

No.16 Fountain Pen Inks Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each	 £28.99 £8.99 £6.99
No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £53.99 £15.99 £12.99
Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99 £8.99
No.24XL Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
Compatibles: Set of 6 Colours 13ml each	 £19.99 £3.99

T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
Compatibles: Set of 8 Colours 13ml each	 £27.99 £3.99

T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
Compatibles: Set of 8 Colours 13ml each	 £27.99 £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



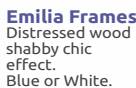
Travel Albums
Over a dozen designs in stock.



Grafton Albums
Available in Burgundy or Blue.



Baby Albums
Multiple different designs available.



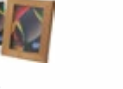
Emilia Frames
Distressed wood shabby chic effect. Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.





Memo Style Albums:



Grace 6x4 100 photos	£5.99
Grace 6x4 200 photos	£9.99
Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
Grace A4 100 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99
Traditional Style Albums:	
Grace 29x32cm 100 pages	£14.99
Grafton 29x32cm 100 pgs	£14.99
Baby 29x32cm 100 pages	£12.99
Accessories:	
Photo Corners Pack of 250	£2.99
Photo Stickers Pack of 500	£1.99



More Ink Cartridges...



EPSON



T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99


T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	 £19.99 £3.99

T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	 £19.99 £3.99

T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
Compatibles: Set of 8 Colours 25.9ml each	 £27.99 £3.99

T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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Originals:	
No.38 Colours 27ml each	£29.99
No.62XL Black 12ml	£24.99
No.62XL Colour 11.5ml	£28.99
No.300 Black 4ml	£12.99
No.300 Colour 4ml	£14.99
No.301 Black 3ml	£10.99
No.301 Colour 3ml	£13.49
No.301 Black+Colour 3ml	£19.99
No.301XL Black 8ml	£22.99
No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
No.350 Black 4.5ml	£14.99
No.351 Colour 3.5ml	£17.99
No.363 SET OF 6	£49.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.364 SET OF 4	£26.99
No.364XL Black 14ml	£15.99
No.364XL PB/C/M/Y 6ml each	£15.99
No.364XL SET OF 4	£59.99
No.920XL SET OF 4	£51.99
No.932XL SET OF 4	£50.99
No.950XL SET OF 4	£79.99

Compatibles:	
No.15 Black 46ml	£3.99
No.21 Black 10ml	£6.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£6.99
No.56 Black 24ml	£6.99
No.57 Colour 24ml	£11.99
No.62XL Black 12ml	£14.99
No.62XL Colour 12ml	£15.99
No.78 Colour 36ml	£8.99
No.110 Colour 12ml	£9.99
No.300XL Black 18ml	£12.99
No.300XL Colour 18ml	£13.99
No.301XL Black 15ml	£12.99
No.301XL Colour 18ml	£13.99
No.337 Black 21ml	£9.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
No.350XL Black 30ml	£13.99
No.351XL Colour 20ml	£15.99
No.363 SET OF 6	£19.99
No.364 Black 10ml	£3.79
No.364 Colours 5ml each	£3.29
No.364 SET OF 4	£12.99
No.364XL Black 18ml	£4.99
No.364XL Colours 11ml each	£4.29
No.364XL SET OF 4	£16.99
No.920XL SET OF 4	£19.99
No.932XL SET OF 4	£29.99
No.940XL SET OF 4	£29.99
No.950XL SET OF 4	£29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



Photo Glossy 160gsm:	
6x4 50 sheets	£3.99
Photo Satin 200gsm:	
6x4 100 sheets	£9.99
A4 20 sheets	£6.99
Photo Glossy 200gsm:	
6x4 100 sheets	£9.99
A4 20 sheets	£6.99
Premium Pearl 270gsm:	
6x4 50 sheets	£6.99
A4 50 sheets	£16.99
Premium Gloss 270gsm:	
6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
Smooth Pearl 310gsm:	
6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A4 250 sheets	£99.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
17" Roll 30 metres	£84.99
24" Roll 30 metres	£119.99
Smooth Gloss 310gsm:	
6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
Premium Matt Duo 200 gsm:	
A4 50 sheets	£14.99
Heavy Duo Matt 310gsm:	
A4 50 sheets	£18.99
A3 50 sheets	£51.99
Gold Fibre Silk 310gsm:	
A4 50 sheets	£43.99
A3 50 sheets	£109.99
Gold Mono Silk 270gsm:	
A4 25 sheets	£18.99
A3 25 sheets	£49.99



Smooth Pearl 290gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£34.99
A3+ 25 sheets	£25.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£85.99
PF Lustre 275gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 25 sheets	£47.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£69.99

Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

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Premier
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Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional 633X (95MB/s)

16GB £8.99
32GB £15.99
64GB £27.99
128GB £54.99

1000X (150MB/s)

16GB £14.99
32GB £22.99
64GB £35.99
128GB £63.99

2000X (300MB/s)

32GB £51.99
64GB £95.99

Sandisk Blue 33X (5MB/s)

4GB £3.49
8GB £3.99
16GB £5.99

Sandisk Ultra 266X (40MB/s)

8GB £4.99
16GB £6.99
32GB £12.99
64GB £24.99

Sandisk Extreme 400X (60MB/s)

16GB £10.99
32GB £17.99
64GB £34.99

Sandisk Extreme Pro 633X (95MB/s)

16GB £17.99
32GB £23.99
64GB £42.99
128GB £82.99

1866X (280MB/s)

16GB £49.99
32GB £79.99
64GB £129.99

Compact Flash

Lexar Professional 800X (120MB/s)

8GB £19.99
16GB £27.99
32GB £36.99
64GB £56.99

1066X (160MB/s)

16GB £33.99
32GB £56.99
64GB £99.99
128GB £192.99

Sandisk Ultra 333X (50MB/s)

8GB £11.99
16GB £15.99
32GB £24.99

Sandisk Extreme 800X (120MB/s)

16GB £26.99
32GB £32.99
64GB £47.99
128GB £94.99

Sandisk Extreme Pro 1066X (160MB/s)

16GB £33.99
32GB £47.99
64GB £82.99
128GB £149.99

XQD Cards

Lexar Professional 1333X (200MB/s)

32GB £69.99
64GB £99.99

MicroSDHC & SDXC

Lexar Professional 633X (95MB/s)

32GB £21.99
64GB £43.99

Delkin Professional 375X (56MB/s)

32GB £16.99
64GB £32.99

Sandisk Ultra 320X (48MB/s)

16GB £6.99
32GB £12.99
64GB £24.99

Readers & Cases

Lexar USB3 Card Reader £22.99

Lexar HR1 Workflow Hub £49.99

Delkin USB2 Card Reader £9.99

Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

Delkin CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-Ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £12.99

NP400 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £12.99

EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

Li40B/42B for Olympus £9.99

Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLS-1 for Olympus £24.99

BLS-5 for Olympus £12.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 Panasonic £19.99

DMW-BCM13 Panasonic £27.99

DMW-BLB13 Panasonic £23.99

DMW-BLC12 Panasonic £23.99

DMW-BLD10 Panasonic £22.99

DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

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NP-FW50 for Sony £24.99

NP-FW50 for Sony £24.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm £4.99
40.5mm £4.99
46mm £4.99
49mm £4.99
52mm £4.99
55mm £5.99
58mm £6.99
62mm £7.99
67mm £8.99
72mm £9.99
77mm £11.99
82mm £14.99
86mm £19.99

KOOD Slim Frame Circular Polarisers

37mm £12.99
40.5mm £12.99
46mm £12.99
49mm £12.99
52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
67mm £22.99
72mm £26.99
77mm £29.99
82mm £34.99
86mm £39.99

KOOD ND4 & ND8 Filters

52mm £26.99
58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99
40.5mm £10.99
46mm £10.99
49mm £10.99
52mm £10.99
55mm £10.99
58mm £11.99
62mm £12.99
67mm £14.99
72mm £15.99
77mm £17.99
82mm £19.99
86mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99
58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99
58mm £35.99
62mm £39.99
67mm £44.99
72mm £49.99
77mm £54.99
82mm £69.99

Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99
Wide Angle Holder £6.99
Filter Wallet for 8 filters £9.99
Adapter Rings 49-82mm £4.99
Circular Polariser £27.99
ND2 Solid £12.99
ND2 Soft Graduated £13.99
ND2 Hard Graduated £13.99
ND4 Solid £12.99
ND4 Soft Graduated £13.99
ND4 Hard Graduated £13.99
ND8 Solid £12.99
ND8 Soft Graduated £13.99
ND8 Hard Graduated £13.99
Light Blue Graduated £12.99
Dark Blue Graduated £12.99
Light Tobacco Graduated £12.99
Dark Tobacco Graduated £12.99
Light Sunset Graduated £14.99
Dark Sunset Graduated £14.99
Starbursts x4, x6, x8 £17.99
Red/Green/Yellow each £14.99
Six-piece ND Filter Kit £59.99
A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99
Adapter Rings 52-95mm £8.99
ND2 Solid £16.99
ND2 Soft Graduated £17.99
ND2 Hard Graduated £17.99
ND4 Solid £16.99
ND4 Soft Graduated £17.99
ND4 Hard Graduated £17.99
ND8 Solid £18.99
ND8 Soft Graduated £19.99
ND8 Hard Graduated £19.99
Light Blue Graduated £17.99
Dark Blue Graduated £17.99
Light Tobacco Graduated £17.99
Dark Tobacco Graduated £17.99
Light Sunset Graduated £18.99
Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

Standard Holder £4.99
Adapter Rings 37-62mm £8.99
ND2 Solid £10.99
ND2 Graduated £11.99
ND4 Solid £10.99
ND4 Graduated £11.99
ND8 Solid £11.99
ND8 Graduated £12.99

Lens Accessories

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99
ES-71II Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 60/2.8 £7.99
EW-63C Canon 18-55 IS STM £9.99
EW-73B Canon 18-55 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
HB-32 Nikon 18-105 VR £7.99
HB-45 Nikon 18-55 VR £7.99

Stepping Rings

25mm to 105mm £4.99-5.99
160 different sizes

Reversing Rings

52mm to 77mm £9.99-19.99
Canon, Nikon, Sony, Olympus and Pentax

Coupling Rings

49mm-77mm £9.99-£11.99

Screw-Fit Lens Hoods

37mm Rubber Hood £3.99
40.5mm Rubber Hood £3.99
43mm Metal Hood £5.99
46mm Rubber Hood £3.99
46mm Metal Hood £5.99
49mm Rubber Hood £3.99
49mm Shaped Petal Hood £6.99
52mm Rubber Hood £3.99
52mm Shaped Petal Hood £6.99
55mm Rubber Hood £3.99
55mm Shaped Petal Hood £6.99
58mm Rubber Hood £3.99
58mm Shaped Petal Hood £6.99
62mm Rubber Hood £4.99
62mm Shaped Petal Hood £7.99
67mm Rubber Hood £4.99
67mm Shaped Petal Hood £7.99
72mm Rubber Hood £5.99
72mm Shaped Petal Hood £9.99
77mm Rubber Hood £5.99
77mm Shaped Petal Hood £9.99

Lens Caps

Lens Caps Centre-Pinch £2.99
Body & Rear Lens Caps £3.99

Straps & Accessories



The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From £15.99

BLACKRAPID™

Sling Straps from £29.99



OP TECH USA®

Neoprene Straps from £11.99

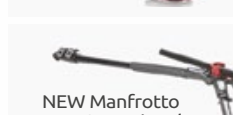
Tripods & Monopods



Manfrotto Carbon Fibre Monopod Only £59



Vyv £149
Rick £199
Brian £349



NEW Manfrotto 190 & 055 tripods from just £149



Triad 30 Tripod with BH30 Ball Head Only £39

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Hero4 Silver £CALL US
Hero4 Black £CALL US
Hero4 Session £CALL US
Battery Hero3+ £14
Battery Hero4 £14
Dual Charger Hero3+ £25
Dual Charger Hero4 £39
Battery BacPac £39
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Chest Harness £29
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Helmet Strap £12
Handlebar Mount £14
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D750 From **£1699**

D750 Body **£1699**
D750 + 24-85mm **£2099**
D750 + 24-120mm **£2299**



D500 Body **£1729**

New D500 Body **£1729**
New D500 + 16-80mm **£2479**



D810 From **£2399**

D810 Body **£2399**
£85 Cashback*

Nikon Cashback* offer ends 15.01.17

The new Nikon D5 – A flagship power

Equipped with Nikon’s incredible next-generation 153-point AF system, the D5 keeps you on track whether you’re shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon’s history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**



New D5 Body

£5199

SONY



A7R II Body **£2999**

A7R II Body **£2999**
A7S II Body **£2899**
A7R Body **£1199**
A7 II Body **£1349**
A7s Body **£1799**

A6300 Black or Silver



A6300 From **£922**

New A6300 Body **£922**
New A6300 + 16-50mm **£1097**
A6000 Body **£419**
A6000 + 16-50mm PZ **£499**

A68



A68 From **£549**

A68 Body **£549**
A68 + 18-55mm **£629**
A77 II Body **£999**
A77 II + 16-50mm **£1399**
A58 + 18-55mm + 55-200mm **£449**

RECOMMENDED FULL FRAME E-MOUNT LENSES:

New Sony FE 85mm f1.4 G **£1649**
New Sony FE 24-70mm f2.8 G **£1999**
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T* **£899**
£839 Inc. £60 Cashback*
Sony FE 70-200mm f4.0 G OSS **£1249**
£1189 Inc. £60 Cashback*

Sony Lens Cashback* offer ends 22.01.17

RECOMMENDED A-MOUNT LENSES:

Sony 70-400mm f4-5.6 G SSM II **£1999**
Sony 70-300mm f4.5-5.6 G SSM **£689**
Sony 28-75mm f2.8 SAM **£599**
Sony 35mm f1.8 DT SAM **£149**

Panasonic



GH4R **£999**

GH4R Body **£999**
£899 Inc. £100 Cashback*

GX8 Silver or Black



GX8 + 12-60mm **£869**

GX8 + 12-60mm **£869**
£769 Inc. £100 Cashback*

Panasonic Cashback* offer ends 9.01.17

RECOMMENDED LENSES:

Panasonic 14-45mm f3.5-5.6 **£229**
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario **£399**
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario **£299**
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS **£199**

OLYMPUS



OM-D E-M1 II Body **£1849**

OM-D E-M5 II Body **£749**
£674 Inc. £75 Cashback*
OM-D E-M5 II + 12-40mm **£1299**
£1224 Inc. £75 Cashback*
OM-D E-M5 II + 12-50mm **£849**
£774 Inc. £75 Cashback*
PEN-F from **£999**

E-M10 II Black or Silver



E-M10 II From **£449**

OM-D E-M10 II Body **£449**
£374 Inc. £75 Cashback*
OM-D E-M10 II + 14-42mm **£549**
£474 Inc. £75 Cashback*

RECOMMENDED LENSES:

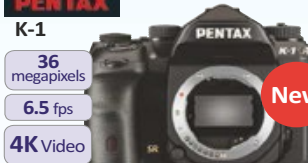
Olympus 25mm f1.8 **£369**
£319 Inc. £50 Cashback*
Olympus 75mm f1.8 **£719**
Olympus 14-150mm f4-5.6 **£549**
£474 Inc. £75 Cashback*
Olympus 12-40mm f2.8 Pro **£899**
Olympus 40-150mm f2.8 Pro **£1299**

RECOMMENDED LENSES:

Olympus 12-40mm f2.8 Pro **£899**
Olympus 25mm f1.2 Pro **£1099**
Olympus 40-150mm f2.8 Pro **£1299**

Olympus Cashback* offer ends 15.01.17

PENTAX



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New K-1 Body **£1799**
K-3 II Body **£799**
K-3 II + 18-55mm **£899**
K-3 II + 18-135mm **£1149**
K-3 II + 16-85mm **£1229**
K-50 from **£389**
K-S2 from **£469**

FUJIFILM



X-T2 Body **£1399**

New X-E2S Body **£549**
£509 Inc. £40 Cashback*
New X-E2S + 18-55mm **£749**
X-T1 Body **£795**
£670 Inc. £125 Cashback*

FUJINON LENSES

90mm f2 R LM WR XF **£829**
£749 Inc. £80 Cashback*
16-55mm f2.8 R LM WR **£949**
£824 Inc. £125 Cashback*
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter **£1659**
£1534 Inc. £125 Cashback*

Fujifilm Cashback* offer ends 31.01.17

X-Pro2 Black or Silver



X-Pro2 Body **£1349**

X-T10 Body **£449**
£369 Inc. £80 Cashback*

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DSLR Lenses



CANON LENSES

EF 20mm f2.8 USM	£385
EF 24mm f1.4L II USM	£1349
EF 24mm f2.8 IS USM	£433
EF 28mm f1.8 USM	£359
EF 28mm f2.8 IS USM	£389
EF 35mm f1.4L II USM	£1799
EF 35mm f2 IS USM	£419
EF 40mm f2.8 STM	£169
EF 50mm f1.2L USM	£1279
EF 50mm f1.4 USM	£300
EF 50mm f1.8 STM	£97
EF-S 60mm f2.8 USM Macro	£349
EF 85mm f1.2L II USM	£1499
EF 85mm f1.8 USM	£279
EF 100mm f2.8 USM Macro	£373
EF 100mm f2.8L Macro IS USM	£699
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£185
£165 Inc. £20 Cashback*	
EF-S 10-22mm f3.5-4.5 USM	£469
£419 Inc. £50 Cashback*	
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF 16-35mm f2.8L Mk II USM	£1319
New EF 16-35mm f2.8L III USM	£2349
EF 16-35mm f4L IS USM	£899
£819 Inc. £80 Cashback*	
EF-S 17-55mm f2.8 IS USM	£599
£549 Inc. £50 Cashback*	
EF-S 18-55mm f3.5-5.6 IS STM Lens	£189
EF-S 18-135mm f3.5-5.6 IS STM	£295
EF-S 18-135mm f3.5-5.6 IS USM	£449
£399 Inc. £50 Cashback*	
EF-S 18-200mm f3.5-5.6 IS	£389

EF 24-70mm f2.8L IS USM II	£1689
EF 24-70mm f4L IS USM	£695
£535 Inc. £160 Cashback*	
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EF 28-300mm f3.5-5.6 L IS USM	£1979
EF-S 55-250mm f4-5.6 IS STM	£229
£199 Inc. £30 Cashback*	
EF 70-200mm f2.8 L IS USM II	£1849
EF 70-200mm f4L IS USM	£1019
EF 70-300mm f4.0-5.6 L IS USM	£1029
£909 Inc. £120 Cashback*	
EF 100-400mm f4.5-5.6L IS USM II	£1795



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£585
14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF-S ED	£649
24mm f1.4 G AF-S ED	£1789
£1704 Inc. £85 Cashback*	
24mm f1.8 G AF-S ED	£629
28mm f1.8 G AF-S	£495
35mm f1.8 G ED AF-S	£439
40mm f2.8 G AF-S DX Micro	£239
50mm f1.4 G AF-S	£385
£345 Inc. £40 Cashback*	
58mm f1.4 G AF-S	£1349
£1264 Inc. £85 Cashback*	
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF-S ED	£499
85mm f1.8 G AF-S	£430
105mm f2.8 G AF-S VR IF ED Micro	£749
135mm f2.0 D AF DC	£1099
180mm f2.8 D AF IF-ED	£739
300mm f4.0E AF-S PF ED VR	£1489
500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£9729

10-24mm f3.5-4.5 G AF-S DX	£729
£689 Inc. £40 Cashback*	
16-80mm f2.8-4G ED AF-S DX VR	£860
16-85mm f3.5-5.6 G ED AF-S DX VR	£569
17-55mm f2.8 G ED DX AF-S IF	£1315
£1230 Inc. £85 Cashback*	
18-35mm f3.5-4.5G AF-S ED	£619
£579 Inc. £40 Cashback*	
18-105mm AF-S DX f3.5-5.6 G ED VR	£219
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-300mm f3.5-5.6 ED AF-S VR DX	£849
£764 Inc. £85 Cashback*	
24-70mm f2.8 G ED AF-S	£1599
£1514 Inc. £85 Cashback*	
24-85mm f3.5-4.5 AF-S G ED VR	£429
24-70mm f2.8E AF-S ED VR	£1999
£1914 Inc. £85 Cashback*	
28-300mm f3.5-5.6 G ED AF-S VR	£829
55-300mm f4.5-5.6 G AF-S DX VR	£305
70-200mm f2.8G ED AF-S VR II	£1999
£1914 Inc. £85 Cashback*	
70-300mm f4.5-5.6 G ED AF-S IF VR	£499
£459 Inc. £40 Cashback*	
80-400mm f4.5-5.6 G ED AF-S VR	£2089
£2004 Inc. £85 Cashback*	
200-500mm f5.6E AF-S ED VR	£1179
£1139 Inc. £40 Cashback*	

SIGMA

SIGMA LENSES - with 3 Year Manufacturer Warranty

24mm f1.4 DG HSM A	£599
30mm f1.4 DC HSM	£299
35mm f1.4 DG HSM	£599
85mm f1.4 EX DG HSM	£619
105mm f2.8 APO EX DG OS HSM Macro	£319
150mm f2.8 EX DG OS HSM Macro	£649
8-16mm f4.5-5.6 DC HSM	£499
10-20mm f3.5 EX DC HSM	£329

12-24mm f4.5-5.6 EX DG HSM II	£529
17-70mm f2.8-4.0 DC OS HSM	£319
18-250mm f3.5-6.3 DC Macro OS HSM	£279
18-300mm f3.6-6.3 C DC Macro OS HSM	£336
24-35mm f2 DG HSM A	£699
24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£729
120-300mm f2.8 OS	£2499
150-600mm f5.0-6.3 S DG OS HSM	£1199
150-600mm f5-6.3 C DG OS HSM	£739

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£729
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£409
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 Di II VC PZD Macro	£429
18-200mm f3.5-6.3 Di II VC	£199
18-270mm f3.5-6.3 Di II VC PZD	£299
24-70mm f2.8 Di VC USD SP	£779
28-300mm f3.5-6.3 Di VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
150-600mm f5-6.3 SP Di VC USD	£829

Canon Cashback* offer ends 18.1.17
Nikon Cashback* offer ends 15.1.17

Photo Bags & Rucksacks



Purpose-built to organise and protect more gear, and provide more options for maneuvering in busy airports and crowded streets.

Pro Runner:	
BP 350 AW II	£149
BP 450 AW II	£169



Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.

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ProTactic BP:	
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450 AW	£199



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Manfrotto Reloader 55 Roller Bag
Pro Light Rip-Stop nylon fabric with water-repellent coating to provide solid protection. This comfortable, stylish bag is ideal to travel with.



Reloader 55	£299
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Anvil Slim Professional Backpack



Anvil:	
Anvil Slim	£139
Anvil Super	£139
Anvil Pro	£149

Billingham



Hadley Pro Original Khaki	
Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital	£109
Small	£129
Large	£154
Pro Original	£169

Computing



PIXMA Pro 100S	£375
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PIXMA Pro 10S	£529
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PIXMA Pro 1	£599
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Datacolor Spyder 5 Pro	£149
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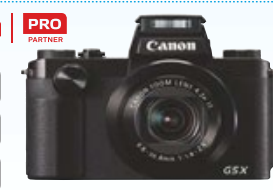
Intuos Pro Professional Pen and Touch Tablet	
Small	£179
Medium	£249
Large	£379

Digital Compact Cameras

Digital compact camera accessories are available on our website

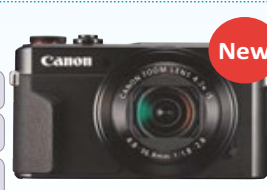


16.1 megapixels
65x optical zoom
1080p movie mode



PowerShot G5 X
£579

20.1 megapixels
4.2x optical zoom
1080p movie mode



PowerShot G7 X Mk II
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12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G9 X
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£344 Inc. £25 Cashback*

PowerShot IXUS 285 HS	£154
PowerShot SX60 HS	£349
PowerShot SX540	£277
PowerShot SX720	£279
PowerShot G1 X Mark II	£499
£469 Inc. £30 Cashback*	
PowerShot G3 X	£699

Canon Cashback* offer ends 17.1.17

RICOH

Theta S Digital Spherical Camera
12 Megapixels with 1080p movie mode and 360° stills

£299



Panasonic Black or Silver

24x optical zoom



Lumix LX100
£499

20.1 megapixels



Lumix TZ100
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Lumix DMC-FZ1000
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Lumix TZ60	£249
Lumix FZ72	£229
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Lumix FZ200	£279
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OLYMPUS

Stylus TG-4
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Stylus Tough TG-870
£249
Black



FUJIFILM
Black or Silver

16.3 megapixels
APS-C size sensor



X100T **£776**

16.3 megapixels



Fuji X70 **£499**

16.4 megapixels



Fuji XP90 **£149**

SONY Black

18.2 megapixels
30.0x optical zoom
1080p movie mode



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Cyber-shot WX500	£269
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Cyber-Shot RX100 II	£439
Cyber-Shot RX100 III	£599
Cyber-Shot RX10	£719
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Cyber-Shot RX10 II	£1199

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Nikon Black

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83x optical zoom
1080p movie mode



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SIGMA 150-600MM

F5-6.3 DG OS HSM
'CONTEMPORARY'
+ TC-140I KIT

Lightweight and compact construction for higher usability with high specification. It has put a special emphasis on its optical performance by incorporation of 1 FLD and 3 SLD glass elements, optimization of lens power distribution and minimized chromatic aberration of magnification.

CANON/NIKON FIT

£849.99

KIT!



includes
TC-140I
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SIGMA 500mm F4 DG OS HSM | Sports lens

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SIGMA 85mm F1.4 DG HSM | Art lens

Canon or Nikon Mount £1199.99



SIGMA 12-24mm F4 DG HSM | Art lens

Canon or Nikon Mount £1649.99

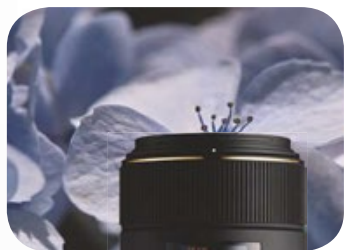
SIGMA 105MM

F2.8 EX DG
MACRO OS HSM

High performance, large aperture medium telephoto macro lens with OS (Optical Stabilizer). SRP £649.99

CANON/NIKON/SONY FIT

£319.99



SIGMA 10-20MM

F3.5 EX DC HSM

Ultra wide-angle zoom lens with a large, constant aperture of F3.5, designed specifically for digital SLR cameras. SRP £649.99

CANON/NIKON FIT

£329.99



SIGMA 18-300MM

F3.5-6.3 DC
MACRO OS HSM

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CANON/NIKON FIT

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D750

Free your vision with the fast, versatile, and agile D750. In a world where anything is possible, this full-frame 24.3-megapixel powerhouse gives you the freedom to dare.

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*Prices include £85 cashback claimed from Nikon. See website for details. Ends 22.01.2017

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24.2 MEGA PIXELS 7 FPS

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Canon EOS 80D

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Nikon D5600

24.2 MEGA PIXELS SnapBridge

+18-55mm VR + 18-140mm VR **£799.00** **£989.00**

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Nikon D7200

24.2 MEGA PIXELS 6 FPS

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Body only + 24-85mm VR **£1,249.00** **£1,699.00**

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Canon EOS 6D

20.2 MEGA PIXELS FULL FRAME

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36.3 MEGA PIXELS 7 FPS

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*Prices include £85 cashback from Nikon UK. Offer ends 22.01.17

Nikon D500

20.9 MEGA PIXELS 10 FPS

Body only + 16-80mm VR **£1,729.00** **£2,479.00**

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Nikon D5

20.8 MEGA PIXELS 12 FPS

XQD Type **£5,199.00** CF Type **£5,499.00**

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Canon EOS 5Ds

50.6 MEGA PIXELS FULL FRAME

Body only **£2,799.00** See website for low prices on lenses

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Canon EOS 5Ds R

50.6 MEGA PIXELS FULL FRAME

Body only **£2,899.00** See website for low prices on lenses

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Canon EOS-1D X Mark II

20.2 MEGA PIXELS 14 FPS

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NIKON LENSES

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AF-D 20mm f/2.8	£499.00	AF-S 105mm f/2.8G VR	£749.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 24mm f/2.8D	£379.00	AF-DC 105mm f/2 Nikkor	£879.00	AF-S 17-55mm f/2.8G DX	£1,329.00
AF-S Nikkor 24mm f/1.4G	£1,799.00	AF-D 135mm f/2.0D	£1,149.00	AF-S 18-35mm f/3.5-4.5G	£599.00
AF-D 28mm f/2.8	£259.00	AF-D 180mm f/2.8 IF ED	£749.00	AF-S 18-105mm VR	£219.00
AF-S 28mm f/1.8G	£569.00	AF-D 200mm f/4D IF ED	£1,249.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£269.00	AF-S 200mm f/2G ED VR II	£4,769.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£439.00	AF-S 300mm f/2.8G ED VR II	£4,849.00	AF-S 18-300mm f/3.5-6.3 VR	£629.00
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AF-D 50mm f/1.8	£119.00	AF-S 600mm f/4E FL ED VR	£10,999.00	AF-S 70-300mm IF ED VR	£499.00
AF-S 50mm f/1.8G	£189.00	AF-S 800mm f/5.6E FL ED VR	£14,799.00	AF-S 200-400mm VR II	£6,149.00

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PIXMA PRO-10s

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Canon accessories

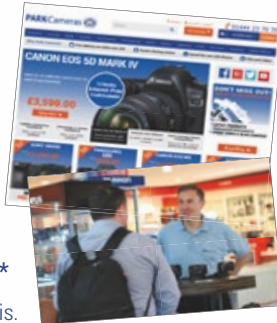
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Speedlite 600EX-RT II	£539.00	Shoulder Bag SB100	£29.99
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BG-E13 (6D)	£174.00	LP-E6N (5D III, 7D II, 6D)	£69.00
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50mm f/1.8 OSS	£259.00	11-18mm f/4.5-5.6 DT	£599.00
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90mm f/2.8 Macro G FE OSS	£949.00	24-70mm f/2.8 II Carl Zeiss T*	£2,000.00
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18-200mm f/3.5-6.3 P. Zoom	£949.00		
24-70mm f/4 FE Vario-Tessar T*	£899.00		
24-240mm f/3.5-6.3 FE OSS	£849.00		
28-70mm f/3.5-5.6 FE OSS	£449.00		
28-135mm f/4 G FE PZ OSS	£2,099.00		
55-210mm f/4.5-6.3 OSS	£269.00		
70-200mm f/4 G FE OSS	£1,249.00		

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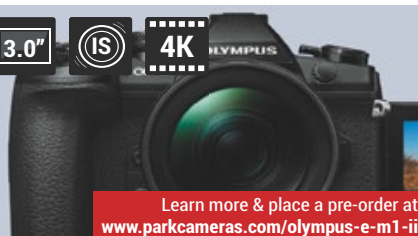
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20.4 MEGA PIXELS
15 fps
3.0" IS 4K



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Olympus E-M5 Mark II

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Body only + 14-42mm EZ
£354.00* **£454.00***

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IS
£75 CASH BACK!

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20.3 MEGA PIXELS
10 FPS

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Get £50 off selected M.Zuiko lenses when bought with the PEN-F.

Up to £75 cashback available on Olympus Lenses

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14-150mm 1:4.0-5.6 ED II	£549.00	£474.00
60mm f/2.8 Macro ED	£429.00	£354.00



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Panasonic LUMIX G80

16.0 MEGA PIXELS
PHOTO
3.0" IS 4K



Wherever your adventure takes you, the G80 packs state-of-the-art 4K Photo capabilities and the latest Dual Image Stabilisation technology into a weather sealed body.

Body only + 12-60mm
£699.00 **£799.00**

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MULTI-NEC
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PHOTO
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PHOTO
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14mm f/2.5 II Pancake	£329.00
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42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£769.00
12-60mm f/3.5-5.6 ASPH	£359.00
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100-300mm f/4-5.6 O.I.S	£399.00
100-400mm f/4.0-6.3	£1,349.00

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24.3 MEGA PIXELS
14 fps
3.0" SD card 4K



The outstanding X-T2 is the flagship model of the X-Series and boasts a 24.3MP sensor without a low-pass filter, 4K video recording, & offers numerous technical improvements over its predecessor, the X-T1.

See website for the latest information on availability

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16.7 MEGA PIXELS
£125 CASH BACK!

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Fujifilm X-PRO2

24.3 MEGA PIXELS
£100 CASH BACK!

Body only + 12-50mm
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24.0 MEGA PIXELS

In stock at **£4,987.97**

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Leica M 28mm

f/1.4 Summilux

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NEW!

Coming soon... **£230.00**

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Tamron SP 85mm

f/1.8 Di VC USD
£50 CASH BACK!

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f/2.8 Di VC USD

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f/5-6.3 Di VC USD G2
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Canon fit now in stock! **£1,350.00**

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SP 60mm f/2.0 Di II LD [IF] Macro	£599.00	SP AF 17-50mm f/2.8 XR Di II LD	£399.00	SP 70-200mm f/2.8 Di LD [IF]	£549.00
SP 90mm f/2.8 Di VC USD	£599.00	18-200mm f/3.5-6.3 Di II VC	£299.00	SP 70-200mm f/2.8 Di VC USD	£1,099.00
SP 90mm f/2.8 Di MACRO VC USD	£369.00	18-200mm f/3.5-6.3 Di III VC	£389.00	70-300mm f/4-5.6 Di LD MACRO	£129.00
SP AF 10-24mm f/3.5-4.5 Di II LD	£419.00	18-270mm f/3.5-6.3 Di II VC PZD	£299.00	SP AF 70-300 f/4-5.6 Di VC USD	£299.00
14-150mm f/3.5-5.8 Di III	£439.00	SP 24-70mm f/2.8 Di VC USD	£799.00	SP 150-600mm f/5-6.3 Di VC USD	£829.00
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Mount Converter
In stock at only £199.00

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Sigma 35mm

f/1.4 DG HSM - Canon fit
In stock at only £699.00

Lens supplied with MC-11 FE mount adapter to fit it to your Sony body

Sigma 150-600mm

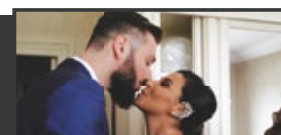
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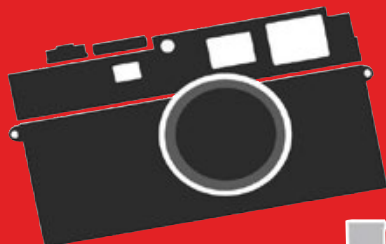
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30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£549.00	150-600mm f/5-6.3 DG S	£1,199.00
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50-230mm F4.5-6.7 OIS XC	E+ / Mint- £189 - £239
55-200mm F3.5-4.8 OIS XF.....	E++ £449
300mm F6.3 Reflex ED UMC CS Samyang	Mint- £189

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Olympus 7-14mm F2.8 PRO M.Zuiko EDE++ / Mint	£799
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17mm F2.8 M.Zuiko	Mint- £129
25mm F1.8 M.Zuiko - Black	Mint- £229
40-150mm F4-5.6 ED M.Zuiko	E++ £99
40-150mm F4-5.6 R ED M.Zuiko	E+ £89
75mm F1.8 ED Black M.Zuiko	Mint- £529
Panasonic 7-14mm F4 G Vario	E++ £549
14-140mm F3.5-5.6 G OIS	E+ £279
14-42mm F3.5-5.6 Asph OIS	E++ £69 - £79
14-42mm F3.5-5.6 G X Asph OIS	E++ £149
14-45mm F3.5-5.6 ASPH G Vario....	E+ / E++ £99 - £129
25mm F1.4 DG Summilux	Mint- £299
30mm F2.8 Macro Asph OIS	E++ £179
35-100mm F4-5.6 OIS Asph G	Exc / Mint- £99 - £159
45-175mm F4-5.6 Asph Vario PZ	E++ £179
45-200mm F4-5.6 OIS	E++ £169
45mm F2.8 DG Asph Macro	Mint- £399
12mm F2.2 CS NCS Walimex	Mint- £219
25mm F0.95 Nokton Voigtlander	E+ £439
26mm F1.4 - Micro 4/3rds SIR Magic	E++ £59
60mm F2.8 DN - A Sigma	Mint- £99

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10-18mm F4 E OSS.....	E++	£529
16-70mm F4 ZA OSS.....	E++	£599
18-55mm F3.5-5.6 OSS	Mint-	£89
20mm f2.8 E.....	Mint-	£189
24mm F1.8 E.....	E++	£589
25mm F2 Batis Zeiss.....	Mint-	£839
28-70mm F3.5-5.6 FE OSS.....	E++	£279
30mm F2.8 DN - A Sigma.....	Mint-	£89
30mm F2.8 EX DN Sigma	Mint-	£89
35mm F2.8 FE ZA.....	Mint-	£449
50mm F2 Loxia Zeiss.....	Mint-	£589
85mm F1.8 Batis Zeiss.....	Mint-	£749

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ETRSi Complete	E+ £259
ETRSi Complete + AEII Prism	E+ £329
ETRSi Complete + Grip	E+ £249 - £279
ETRS Body Only	Exc £59
ETRS Complete + Speed Grip	E+ £199
40mm F4 E.....	As Seen £79
45-90mm F4-5.6 PE.....	E++ £399
50mm F2.8 PE.....	E++ £149
70-140mm F4.5 PE.....	E++ £599
100mm F4 E Macro.....	E+ £149
105mm F3.5 E.....	E+ £79
150mm F3.5 E.....	As Seen / E+ £29 - £109
150mm F3.5 PE.....	As Seen £59
180mm F4.5 PE.....	E+ £159
200mm F4.5 E.....	E+ / E++ £69 - £129
200mm F5.6 E.....	E++ £79
250mm F5.6 E.....	E+ / E++ £79 - £99
2x Converter PE.....	E++ £59
Prism Finder E.....	As Seen / E+ £20 - £29
Rotary Finder E.....	E+ £59
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120 Ei Mag.....	E+ / E++ £39 - £49
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380EX Speedlite E+ £49

420EX Speedlite	E+ £59
420EZ Speedlite	E+ £25
430EX II Speedlite.....	E++ £11
430EX Speedlite	E+ / E++ £89 - £99
430EZ Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £29 - £39
550EX Speedlite	Exc / E++ £79 - £99
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580EX Speedlite	E+ £129 - £139
MR-14EX Macro Ringlite	E+ / E++ £169 - £179
ST-E2 Transmitter	E+ / Mint- £59 - £69
ST-E3 RT Transmitter	Mint- £199
Metz 48AF1 Digital	As Seen £39
50AF1 Digital	E++ £79
15 MS-1 Wireless Digital Macro Flash.....	E++ £159 - £179

Canon EOS

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EOS 1N + BP-E1 Grip.....	E+ £149
EOS 1N + E1 Booster.....	E+ £129
EOS 1 + E1 Booster.....	As Seen £79
EOS 1 Body Only.....	E+ £79
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EOS 5 Body Only.....	E+ £59
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10-22mm F3.5-4.5 EFS.....	E+ / E++ £249
10-24mm F3.5-4.5 Di II LD Asph Tamron.....	Mint- £259
11-16mm F2.8 DX ATX Tokina.....	Mint- £329
12-24mm F4 ATX PRO SD Tokina.....	E++ £199
135mm F2 L USM.....	E++ / Mint- £549 - £619
14mm F2.8 L USM.....	Exc £449
14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049
15mm F2.8 EF Fisheye.....	E++ £449
16-35mm F2.8 L USM MKII.....	E++ £789
16mm F2.8 MC Zenitar.....	E+ £129
17-40mm F4 L USM.....	E++ £339
17-85mm F4-5.6 IS USM.....	E+ £139
17mm F3.5 ATX Pro Tokina.....	E++ £189
18-270mm F3.5-6.3 Di II VC PZD Tamron.....	As Seen £79
18-55mm F3.5-5.6 IS STM.....	E++ / Mint- £79 - £89
20-35mm F3.5-4.5 USM.....	E++ £149
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429
24-70mm f4 L IS USM.....	Mint- £579
24mm F1.4 L USM.....	E++ £749
24mm F2.8 STM.....	Mint- £99
24mm F2.8 Super Wide II Sigma.....	E+ £59
24mm F3.5 L TSE.....	E+ / Mint £699 - £749
28-135mm F3.5-5.6 IS USM.....	E++ £139
28-200mm F3.5-5.6 USM.....	As Seen £79
28-300mm f3.5-5.6 L IS USM.....	E++ £1,299
28-80mm F2.8 ATX Pro Tokina.....	E++ £179
28-80mm F3.5-5.6 Asph Tamron.....	E++ £29
300mm F2.8 ATX SD Tokina.....	E+ £599
35-135mm F3.3-4.5 MM.....	E++ £399
35-350mm F3.5-5.6 L USM.....	Exc £499
35-70mm F3.4 MM.....	E++ £279
35mm F2.8 Macro DX ATX Tokina.....	E++ £199
40mm F2.8 STM.....	E++ £99
50-135mm F2.8 DX ATX Tokina.....	E++ £299
500mm F4 L IS USM.....	E+ / E++ £3,749 - £3,849
500mm F4.5 L USM.....	E+ £2,189
50mm F1.4 USM.....	E++ £179
50mm F1.8 EF II.....	E++ / Mint- £59
50mm F1.8 EF Mk1.....	E+ / E++ £79 - £79
50mm F1.8 STM.....	Mint- £79
55-250mm F4-5.6 EFS IS II.....	E++ £109
60mm F2.8 EFS Macro.....	E++ £239
70-200mm f4 L USM.....	E++ £329
70-300mm f4-5.6 IS USM.....	E++ £199
70-300mm F4.5-5.6 DO IS USM.....	E++ / Mint- £349 - £399
75-300mm F4-5.6 IS USM.....	E++ £199
80-200mm F4.5-5.6 EF II.....	E+ £39
85mm F1.2 L USM MkII.....	Mint- £1,149
85mm F1.8 USM.....	E++ £199
90mm F2.8 SP AF Macro Tamron.....	E+ / E++ £159 - £219

100mm F2.8 L Macro IS USM.....	E++	£589
100mm F2.8 USM Macro.....	E+ / E++	£239 - £279
300mm F2.8 L IS USM.....	Exc / E++	£1,789 - £2,589
300mm F4 L USM.....	Exc	£389

Sigma - Canon EOS Fit

10-20mm F4-5.6 DC HSM	E+ / Mint-	£179 - £219
12-24mm F4.5-5.6 EX DG HSM	E+	£249
12-24mm F4.5-5.6 EX DG HSM MKII	E++	£449
24-70mm F2.8 EX DG	E	£179
35mm F1.4 DG HSM A	Mint-	£469
50-500mm F4-6.3 Apo DG HSM	E++	£399
70-200mm F2.8 EX DG HSM	E+	£199
70mm F2.8 EX DG Macro	E++	£169 - £179
120-400mm F4.5-5.6 APO DG OS HSM	E+	£329
135-400mm F4.5-5.6 Apo DG	E+	£179
150-500mm F5-6.3 APO DG OS HSM	Exc	£349
150mm F2.8 EX DG Macro HSM	E++	£299
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180mm F3.5 EX Macro APO	E++	£349
500mm F4.5 Apo EX HSM	E+	£1,739

Contax 645 Lenses

35mm F3.5 Distagon	Exc / Mint- £399 - £799
45-90mm F4.5 Vario	E+ / E++ £1,149 - £1,499
45mm F2.8 Distagon	E+ / E++ £299 - £399
120mm F4 Apo Macro	E+ / E++ £449 - £899
140mm F2.8 Sonnar	E+ / Mint- £249 - £599
210mm F4 Sonnar	E+ / Mint- £249 - £499
350mm F4 Tele Apo Tessar	E++ £3,999
1.4x Mutar Converter	Mint- £499

Gadget Bags - Backpacks

Lowepro DSLR Video Fastpack 350 aw	Mint-	£75
Flipside 200 - Black.....	E+	£35
Photo Trekker.....	E++	£39
Phototrekker Classic - Green	E+	£39
Primus AW - Black	E++	£39
Pro Runner 200 AW - Black.....	E+	£59
Pro Trekker AW	E+	£59
ProTactic BP 250 AW Backpack	Mint	£89
Rover Plus AW - Black	E+	£39
Slingshot 100 AW.....	Exc / E+	£15 - £19
Slingshot 102 AW.....	E++	£29
Slingshot 302 AW.....	E++	£49
Stealth Rucksack	Mint-	£59
Versapack 200 AW - Black/Grey.....	E++	£39
Tamrac Vertex 100AW.....	E++	£45
Cyberpack 6	As Seen	£15
Expedition 4x - Black	E++	£75
Expedition 5 + Pouches	E+	£59
Expedition 5x - Black	Mint-	£79
Expedition 7x - Black	E+	£75
Velocity 7 Sling - Black	E++	£19

Gadget Bags - Shoulder Bags

Billingham Avea 3 Black / Tan x2	Mint- £45
335 Khaki Canvas.....	Exc £49
445 Khaki Canvas.....	E++ £179 - £199
445 Khaki/Tan - Nytex	E+ £119
Beta 09.....	E+ £25
Beta 12 - Black.....	E++ £45
Crumpler Righthand (15).....	Mint- £49
Singapore Sling	Mint- £15
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ILC Classic 100 - Black.....	E++ £19

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Nova 2 - Black	E++ £9
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Nova 3 AW - Blue	E+ £10
Nova 4 - Black	E++ £15
Nova 5AW - Black	E+ £20
Orion Belt Pack	As Seen £15
Orion Trekker	E++ £15
Specialist 85AW	E++ £39
Stealth Reporter D300AW	Mint- £39
Toploader Pro 70AW	E++ £25 - £35
Domke F1X - Sand	E++ £99
F7 Double AF	E+ £89
GCAM-7200 Shoulder Bag Artist & Artisan	E++ £139
Think Tank Hubba Hubba Hiney	E++ £45
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Retrospective 10	E++ £69
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Urban Disguise 60	Mint- £79
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H2 Body + Finder + 80mm F2.8	E++	£1,749
H2 Body + Prism + Mag	E++	£1,250
H1 Body Only	E+ / E++	£649
28mm F4 HCD	E++ / Mint	£2,149 - £2,450
35-90mm F4-5.6 HC	E++ / Mint	£3,550 - £3,589
50-110mm F3.5-4.5 HC	E+	£1,199
50mm F3.5 HC	E+ / Mint	£1,199 - £1,399
80mm F2.8 HC	E++	£999
120mm F4 HC Macro	Exc / E++	£949 - £1,489
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Mint- £199		
150mm F3.2 HC	E+	£989
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1.7x H Converter	E++	£549

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M-P Black Body + Multifunction Grip	E+ £3,689
M Monochrom Black Body Only	E++ / Mint £2,999 - £3,449
M (240) Black Body Only	E++ £3,149
M (240) Chrome Body Only	E+ / E++ £3,099 - £3,149
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M7 0.72x Black Body Body Only	E+ / E++ £1,299 - £1,499
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M5 Black Body Only	E+ £549
M3 Chrome Body Only	E+ £549
M2 Chrome Body Only	E+ £449 - £549
16/18/21mm F4 Tri Elmar + Finder	E+ / Mint- £2,749 - £2,949
21mm F1.4 Asph M Black 6bit E+ / E++	£2,899 - £3,649
21mm F2.8 Asph M Black	E++ / Mint- £1,189 - £1,249
21mm F2.8 M Black	Exc / E++ £789 - £1,089
21mm F2.8 M Black + Finder	E+ £999
21mm F2.8 M Black 6bit	E++ £1,099
21mm F4 Chrome + Finder	E+ £1,099
24mm F2.8 Asph M Black	Exc / E++ £949 - £1,199
24mm F3.8 Asph M Black	Mint- £1,199
28/35/50 F4 Tri Elmar	E++ £2,249
28mm F2 Asph M Black	E+ £1,399
28mm F2 Asph M Black 6bit	E++ £1,389
28mm F2.8 M Black	E+ £689
35mm F1.4 Chrome (M3)	Exc £999
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50mm F2.8 Elmar	E+ £279 - £299
50mm F2.8 M Black	Mint- £599
50mm F2.8 M Chrome	E++ £499
75mm F2 Apo M Black 6bit	E++ £1,649 - £1,679
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75mm F2.5 M Black 6bit	E++ £719
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90mm F2 Apo M Black 6bit	E++ £1,649
90mm F2 M Black	E++ £799 - £949
90mm F2.5 Black 6 BIT + Hood	E++ £799
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11-18mm F4.5-5.6 DT	E++ £249
16-105mm F3.5-5.6 DT	E++ £189
16-50mm F2.8 DT SSM	E+ £289
16-80mm F3.5-4.5 ZA	E+ £229 - £259
17-35mm F3.5 G AF Minolta	E++ £549
18-200mm F3.5-6.3 DT Minolta	E+ £79
18-250mm F3.5-6.3 DT	E++ £279
18-55mm F3.5-5.6 SAM	E++ £49
24-70mm F2.8 Di VC USD Tamron	Mint- £499 - £539
24mm F1.4 ED AS UMC Samyang	E++ £329
28-75mm F2.8 D Minolta	E++ £149
28mm F1.8 Asph Sigma	Exc / E++ £139
30mm F2.8 SAM Macro	E++ / Mint- £89 - £99
35-70mm F3.5-4.5 AF Minolta	E+ / E++ £25 - £29
50mm F1.4 AF	E+ / E++ £149 - £179
50mm F1.7 AF Minolta	E+ £49
50mm F1.8 DT	E+ / E++ £59
50mm F2.8 AF Macro Minolta	E+ £119
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80-210mm F4.5-5.6 AF	E+ £29
85mm F1.4 ZA	E++ £749
90mm F2.8 SP Di Macro Tamron	Mint- £179
100-200mm F4.5 AF Minolta	E+ £49
100-300mm F4.5-5.6 AF Minolta	E+ / E++ £69 - £89
100-400mm F4.5-6.7 Apo AF Minolta	E+ £249
100mm F2.8 D Macro	E++ £389
500mm F8 Reflex	E++ £449

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12-24mm F4 G AFS DX ED	E++ £379 - £389
16-85mm F3.5-5.6 G ED VR AFS DX	E+ £279
18-300mm F3.5-5.6 AFS DX VR	E++ / Mint- £399
18-300mm F3.5-5.6 AFS DX VR II	E++ £369
18-55mm F3.5-5.6 G AFS VR II	Mint- £79
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20mm F2.8 AFD	E+ / E++ £249 - £349
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28mm F2.8 AF	E++ £139
28mm F2.8 AFD	E+ / E++ £159 - £169
28mm F2.8 AFD + HN2 Hood	Mint £199
35-70mm F2.8 AFD	E+ / E++ £249
35mm F1.4 G AFS	E++ £1,049
40mm F2.8 G AFS DX Micro	E++ £119
50mm F1.4 AFD	E++ £179
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161MK2B Super Pro Tripod MK2	E++ £159
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MN074 Tripod	E+ £75
MN075 Tripod	Exc £59
MN144 Tripod	E++ £39
MN144B Tripod	E+ £39
MN144B Tripod + MN168 Head	E+ £59
Velbon CX-888 Tripod	Mint- £29
D700 Tripod + PH368 Head	E++ £69
EL Carmagne 630	Exc £49
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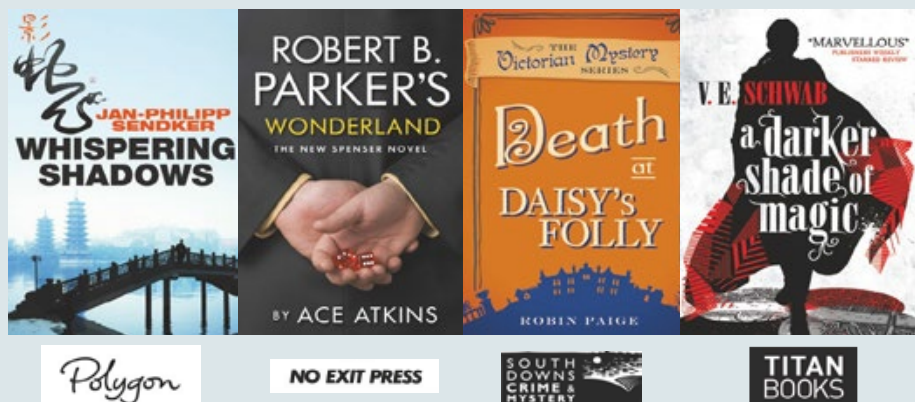
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Final Analysis

Roger Hicks considers...

'Photos in my lost hours', 2012, by Robert Desjarlais



© ROBERT DESJARLAIS

From 1981-82, Robert Desjarlais was a student in France. Thirty years later, by then a lecturer in anthropology in New York, he went back. As he puts it on his website (www.robertdesjarlais.net), 'I felt like a ghost... photographing vestiges of my past.'

We can all project our own experiences, memories, hopes and fears on to this picture. Is the lone figure waiting for a train, or staring after one departed? Is it his last glimpse of somewhere before he leaves, or a reverie of his past? Where is he going? Where has he been? Many of the best pictures raise more questions than they answer.

Raising questions is one of the major functions of art. There's nothing wrong with pictures whose main purpose is to relieve the tedium of a dull wall, or with portraits of family, friends and famous

people, or with holiday snaps and reminders of happy times. Then there are pictures that elicit a smile, or sympathy, or shock. As soon as you start thinking about the function of a picture, or your reaction to it, the magic word is 'thinking'.

The pleasure of thinking

Some people hate doing this, even to the extent that they don't want others to do it. They want to be told what to believe by a columnist, a politician, a bloke down the pub or a lecturer at the camera club. Anyone who questions their off-the-shelf opinions is derided as an intellectual, or worse, as an expert. In the anti-thinkers' lexicon, both are grave insults. For others, thinking is one of the great pleasures of both taking and looking at pictures, and indeed of life itself. Such people use 'intellectual' and 'expert' as compliments.

Now combine expertise and emotion. These are the raw materials of art. What makes this picture so bleak, for example? For a start, it is black & white. Imagine it in colour: it would be nothing like as harsh. In unforgiving monochrome we see bare white sky, the hard, gleaming track (the gleam on the sleepers bespeaking rain), scabby roofs, jumbled cables, order disguised as chaos, tired old brick, and a characterless modern building in the background, contrasting with a more elegant apartment block in front of it. The angled blackness at the top is curiously oppressive.

Then the solitary figure. How can we not identify with him? What lies beyond the curving rails where they disappear from view? Stations are a classic symbol of arrivals and departures, and here that symbolism is used exquisitely.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Carl Mydans

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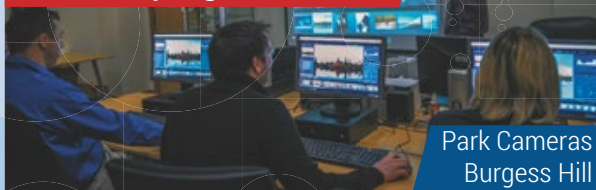
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KeyMission 80 KeyMission 360 KeyMission 170

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Data is recorded at 4K UHD (3840 × 2160) resolution, but the resolution of videos when viewed differs depending on the type of display or display magnification. 4K UHD is available with KeyMission 360 and KeyMission 170. *KeyMission 360 and KeyMission 170 require SnapBridge 360/170 app. KeyMission 80 requires SnapBridge app.

At the heart of the image

